



The sun rises over Chautauqua Lake.

Photo | Greg Funka

CONTEMPORARY ISSUES FORUM



Barreca

Barreca brings different take to discussion of public civility

Lori Humphreys
Staff Writer

It has become a national mantra, moan and, perhaps, a national illusion that civility in political discourse was the rule and now has been supplanted by ravaging partisanship. Whatever the historical fact, Gina Barreca, author, lecturer, columnist and humorist, offers a thoughtful yet witty take on the “End of Civility” at the Contemporary Issues Forum 3 p.m. Saturday at the Hall of Philosophy. She is a practitioner of the theory, “If they are laughing, they are listening.” Barreca greets the end of civility with some enthusiasm, perhaps because she rejects a definition of civility which is synonymous with false modesty, good manners and prissiness.

See **BARRECA**, Page A4

EVENING ENTERTAINMENT

OPERA

WITH AN AMERICAN FLAVOR



Daily file photo

Chautauqua Opera Young Artists and the Chautauqua Symphony Orchestra collaborate in a previous season.

Josh Cooper
Staff Writer

The works of John Adams, Leonard Bernstein, Jonathan Dove, Benjamin Britten and Lee Hoiby, among many others, will be featured in the Opera Highlights concert, held at 8:15 p.m. Saturday in the Amphitheater. The performance will feature eight Apprentice Artists from the opera company’s Young Artists program and members of the CSO, under the baton of Steven Osgood. The theme of the performance is opera of the 20th and 21st centuries. Osgood is familiar with opera music of this stripe. He has conducted many modern works, like those of Hoiby, John Corigliano and Philip

Glass with renowned companies like the New York City Opera, The Juilliard Opera and the Dutch Opera, to name but a few. He said this program, while unmistakably modern, will be enjoyable to a wide audience. “It is intensely theatrical, it is unabashedly lyrical and it’s a very accessible program for the listeners,” Osgood said. Tenor Caleb Stokes, one of the artists to perform this evening, agreed. “I think the music itself is beautiful and people will love it,” Stokes said. “It’s really exciting and really magical.” Bass William Roberts, another performer, said the selections for the evening were made with this audience in mind.

See **OPERA**, Page A4

MORNING WORSHIP



Gaddy

Gaddy returns to Amphitheater pulpit during Week Four

The Rev. C. Welton Gaddy, director of the Interfaith Alliance, a national non-partisan grassroots and educational organization, and pastor for preaching and worship of the Northminster Baptist Church in Monroe, La., is the chaplain for Week Four. He will preach at the 10:45 a.m. morning worship service on Sunday in the Amphitheater. His sermon title is “The Art of Faith and the Faith of Art: Give Me a Vision,” and the Scripture is Exodus 4:1-5 and 1 Corinthians 10:29c; 31-33. He will speak at the 5 p.m. Vesper Service in the Hall of Philosophy about his faith journey. From Monday through Friday, he will preach at the 9:15 a.m. worship services in the Amphitheater.

See **GADDY**, Page A4

WEEK FOUR PREVIEW

In Week Four, Chautauqua lectures to make ‘A Case for the Arts’

The role of the arts in education, economic recovery and cross-cultural understanding take center stage during Chautauqua Institution’s Week Four morning lectures. The Institution’s own artistic directors serve as the afternoon lecturers of the week. Rocco Landesman, Stanley Fish, Susan Stamberg, Barbara Smith Conrad and Robert L. Lynch visit the Amphitheater stage to deliver lectures throughout the week. Morning lectures take place at 10:45 a.m. on weekdays. Lecturing Monday, Landesman

is the chairman of the National Endowment for the Arts. A former Broadway theater producer, Landesman has been active on numerous boards, including the Municipal Arts Society. Fish, an online columnist for *The New York Times*, is a professor of humanities and law at Florida International University. For the *Times*, Fish blogs on the humanities, education, law and society. He lectures on Tuesday. Lecturing Wednesday, NPR Special Correspondent Stamberg has won every major award in broadcast-

ing. The first woman to anchor a national nightly news program, Stamberg began her NPR career in 1971. Conrad, opera singer and civil rights activist, lectures Thursday. She runs a vocal studio in Manhattan and is the co-founder of the Wagner Theater Program. Her experiences as an African-American opera student at the University of Texas in the 1950s are the subject of the PBS documentary “When I Rise.” Lynch, the president and CEO of Americans for the Arts, closes out Week Four’s morning lectures Friday. Americans for the Arts is an or-

ganization dedicated to advancing the arts in schools and communities. Lynch has more than 30 years of experience in the arts industry. Don Kimes, Ethan McSweeney, Vivienne Benesch, Jean-Pierre Bonnefoux, Jay Lesenger and Timothy Muffitt discuss the inspiration and passion of their art forms as part of the afternoon Interfaith Lecture Series. Afternoon lectures are held in the Hall of Philosophy at 2 p.m. weekdays. Kimes, the artistic director of Visual Arts at Chautauqua Institution, lectures Monday. He has been a di-

Week
FOUR

A Case for the Arts

rector of the visual arts programs at Chautauqua for 26 years. When he is away from the Institution, Kimes is the senior professor of fine arts at American University. Kimes also has established visual arts programs in Rome, Umbria and Florence, Italy.

See **LECTURES**, Page A4



Shedding light on marketing efforts
Porch discussion covers impact of WNED documentary
PAGE **A12**



‘Controlled chaos’
Boys’ and Girls’ Club holds annual Water Olympics spectacle
PAGE **B1**



The Athenaeum’s Delta Force
Murray leads, mentors elite ‘SpeFunc’ squad
PAGE **B2**



A crowd-pleasing evening
John Chacona reviews Thursday’s CSO performance
PAGE **B5**

NEWS



NEWS FROM AROUND THE GROUNDS

CPOA hosts first general meeting of 2011

The Chautauqua Property Owners Association general meeting will be held at 9 a.m. Saturday at the Hall of Philosophy. The meeting will be followed by a Chautauqua Board of Trustees open forum. Both are open to the public.

Chautauqua special to show on Fox 8 Cleveland

Television station Fox 8 Cleveland will air a special on the 2011 Chautauqua Season during its “New Day Cleveland” broadcast at 10 a.m. Monday. The special will also be broadcast live online at www.fox8.com/news.

Institution seeking feedback through surveys

Chautauqua Institution is conducting surveys during the 2011 Season to learn more about how Chautauquans make their summer plans and to get feedback on how to enhance the overall Chautauqua experience. Surveys are available in the Chautauqua Bookstore or can be taken online at www.ciweb.org/survey.

CTC Friends’ discussion to dissect ‘Three Sisters’

Friends of the Chautauqua Theater Company will host Friends members in a discussion of Anton Chekhov’s “Three Sisters” at 1 p.m. Sunday in Room 101 of the Hultquist Center. The co-leaders of the discussion will be Barb Jacob and Susan Laubach. Anyone can join for a membership fee of \$10, collected at the door.

Chautauqua Women’s Club events

- The Women’s Club offers Social Bridge Sessions for both men and women. Games begin at 12:30 p.m. Saturday at the Clubhouse. Membership not required.
- The Women’s Club invites members to meet at 5:30 p.m. Sunday at the Clubhouse for an evening of Mah Jongg. Bring your own cards. Cards are available at the Chautauqua Bookstore. Memberships are available at the door.
- The Women’s Club is sponsoring a silent auction from 12 p.m. to 5 p.m. July 31 at the Hultquist Center. There will be 100 Miller Bell Tower replicas to celebrate the 100 years of the Miller Bell Tower. Each replica has been created and decorated by a different Chautauqua artist and can be previewed in the “On the Plaza” window in the library.
- The Women’s Club Teen Recital will be held at 7 p.m. Thursday at the Clubhouse. Teens can register by calling Barbara Hois at 412-849-9028. Accompanist provided if needed.

Sports Club hosts Duplicate Bridge

The Sports Club hosts Duplicate Bridge at 7 p.m. Sundays throughout the season. The fee is \$5.

Free safe boating classes offered

NYS Safe Boating classes are offered from 12:15 p.m. to 2 p.m. Monday through Friday at the Beeson Youth Center for youth ages 10 and older. Class size is limited to 20. To register, contact Special Studies at 716-357-6348 or the Main Gate Welcome Center.

Chautauqua Literary Arts Friends events

- The Friends’ annual poetry and prose contests are open to the public. Applicants may submit poetry for the Mary Jean Irion Poetry Prize and prose for the Charles Hauser Prize, as well as the Young Writers Contest. Pick up entry forms at the Literary Arts Center at Alumni Hall, the CLSC Veranda or the Smith Memorial Library. Deadline for submissions is Aug. 15; winners announced on Aug. 21.
- The Friends welcome anyone with a poem or short prose piece to read at Open Mic at 5 p.m. Sundays in the Literary Arts Center at Alumni Hall ballroom.

EJLCC hosts Jewish Film Festival film ‘Left Luggage’

The Everett Jewish Life Center at Chautauqua is showing “Left Luggage” at 3:30 p.m. Sunday as part of the Jewish Film Festival.

CLSC class events

- The Class of 2006 will have a meeting at 4 p.m. Sunday at Alumni Hall to make plans for its July 29 tea and conduct other business. Direct questions to Debbie at 716-357-4510.
- The Class of 1992 will meet at 9:15 a.m. Tuesday at Alumni Hall. A discussion and vote will be held on the proposed banner restoration to be given to the Alumni Association in honor of the class’s 20th graduation anniversary. Plans will also be made for a class potluck dinner.

Chautauqua Opera Guild events

- The Opera Guild will meet for its annual boxed lunch and membership meeting at 12:30 p.m. Wednesday at Norton Hall. Anyone wishing to join the Opera Guild may do so for \$50. Those who are or will be participating at the Benefactor Level also will be invited to the soiree and musical being held this year at the Metzgar Packard Manor, the home of Robert and Sally Metzgar.
- The Opera Guild presents the Opera Surprise Box, an education series, from 4 p.m. to 5 p.m. Sunday at the Hall of Christ. Children 6 to 9 are invited to participate. The trunk, filled with books, CDs, videos, costumes, props and photographs, creates a variety of exciting lessons and activities.

BTG holds luncheon for life members

Luncheon reservation deadline is July 23 for the 12:15 p.m. Bird, Tree & Garden Club luncheon on Aug. 5 at the Athenaeum Hotel Parlor. Patricia Hasbach will present “Ecopsychology: Understanding Our Need for Nature.” Call Sally McClure at 716-357-5167.

School of Music presents 2 student recitals

The Chautauqua School of Music presents two student recitals this weekend. The first is at 2 p.m. Saturday and the second is at 4 p.m. Sunday, both in McKnight Hall. Donations benefit the Women’s Club Scholarship Fund.

Sailing Center holds open house

The John R. Turney Sailing Center will hold an open house event from 4 p.m. to 6 p.m. Saturday. All are invited to meet the instructors and take a look at the boats. Boats are ready to sail if anyone would like to get some experience. Hot dogs, hamburgers and more will be provided.

Christmas Basket Fund to benefit county community

In cooperation with the Chautauqua County Office for the Aging, Chautauqua Institution and Hurlbut Memorial Community United Methodist Church have created a fund to provide Christmas baskets of food to the elderly of Chautauqua County. Monetary contributions may be made to the “Hurlbut Church — The Christmas Basket Fund,” and sent to Hurlbut Church, P. O. Box 33, Chautauqua, NY 14722. For information, contact Pastor Paul Womack at 716-357-4045.

BLOSSOMING FORTH



Photos | Greg Funka

Above left, the first blazing stars begin to bloom in the new Peck Avenue rain garden. Above, blossoms of mountain laurel.

Participants sought for Week Four Communities in Conversation

The Department of Religion’s Communities in Conversation Program, co-sponsored by ECOC and the Interfaith Alliance, is offered every week during the 2011 Season. Participation will be limited to 25 persons per week, who will meet from 3:30 to 5 p.m. Monday through Friday in the Hall of Missions. The weekly schedule will be the same each week. Monday’s conversation will explore the place of religion

in the human experience. Tuesday will focus on Judaism; Wednesday will focus on Christianity; and Thursday will focus on Islam. On Friday, the conversation will move to interfaith dialogue going forward. Conversations will be facilitator-guided, and on Tuesday, Wednesday and Thursday a resource person from the tradition of the day will participate in the session. Participation will be on a first-come, first-served basis.

Health Dept. seeks dog for vaccination verification

The Chautauqua County Health Department is looking for a dog to verify the current rabies vaccination after an incident in which the dog bit an 11-year old girl on South Lake Drive and Hawthorne at approximately 3:30 p.m.

Thursday, July 14. According to Chautauqua Police, the girl was examined by medical personnel at the scene but did not require treatment and the owner of the dog will not face any fines or charges. Rather, the verification of current rabies vaccination is required to ensure the health and safety of the victim. The dog is described as a large, black, poodle-type dog that was on a leash. The owner was described as a woman with short grey hair. If you have any information about the location of this dog and owner, please contact the Chautauqua Police at 357-6225 or the Chautauqua County Health Department at 753-4481.

Weekend at the Movies

Cinema for Sat, July 16

THE ILLUSIONIST - 6:30 (PG, 80m) Not to be confused with the 2006 film of the same title this enchanting animated marvel from director **Sylvian Chomet** (*The Triplets of Belleville*) and venerable screenwriter **Jaques Tati** tells the story of an unemployed French magician who when forced to accept an obscure engagement in a small Edinburgh pub meets a young girl who changes his life forever. "Gorgeous, and full of bittersweet whimsy." -*Steven Rea, Philadelphia Inquirer* "A true masterpiece." -*Rex Reed, NY Observer*

JANE EYRE - 8:30 (PG-13, 120m) **Mia Wasikowska** (*The Kids Are Alright*), **Michael Fassbender**, **Judi Dench**, **Sally Hawkins** and **Jamie Bell** star in this romantic drama based on **Charlotte Brontë's** classic novel, from acclaimed director **Cary Joji Fukunaga** (*Sin Nombre*). "Feverishly soulful." -*Ella Taylor, NPR* "Bring tissues. You've been warned." -*Christy Lemire, Associated Press*

Cinema for Sun, July 17

THE ILLUSIONIST - 4:45
JANE EYRE - 6:45 & 9:30

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A Chautauqua Property Owners Association (CPOA) initiative to enhance courtesy and awareness among Chautauqua's pedestrians, bicyclists and motorists.

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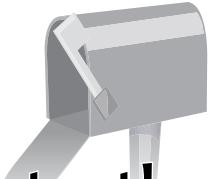
INSIGHT

LARSEN PRESENTS FOR CLSC



Erik Larsen, author of Week Three Chautauqua Literary and Scientific Circle selection *In the Garden of Beasts*, attentively listens to an audience member during the Q-and-A session of the roundtable lecture.

Photo | Megan Tan



Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:

Among several concerns about the Sunday morning Amphitheater worship service, I share with Chautauqua two.

The first issue has to do with the annual celebration of the Lord's Supper. This is a sacrament of the Church, but Chautauqua Institution is not a Church. Furthermore, in this service, a great deal is said about unity, as if by participating we have enhanced our unity with one another in the congregation, or perhaps in the Institution. But, in fact, quite the opposite occurs. The Jewish population is absent; the Roman Catholic Chautauquans are not there; the non-church Chautauquans do not come. In addition, such a sacred practice could, without anyone saying it, convey a spirit of superiority over those not present. After all, this large minority, or maybe it is a slight majority (I don't know the religious preference breakdown), occupying this sacred space in the Amphitheater, could view itself as most special, perhaps the true Chautauquans, but certainly not in unity with those outside the Amp. I have refused to be a server, and depart when the communion takes place. I believe it is an inappropriate inclusion in the Chautauqua experience.

And the second, I have to question the practice of the last two or three years of having each row of worshippers stand as the ushers pass by with their full offering plates. I wonder what the message is? Standing is a sign of great respect and honor. Some people stand during a reading from the Gospels; others when a lady enters a room; or a high official of the Court, Church, military or political life arrive. What might the congregation be expressing when it stands as the money goes by, and remains standing until the ushers have left the big room? This is not a good tradition for Chautauqua to continue, and in my view should be dropped. I believe the focus should be on God, not the money. The conclusion to the offering, traditionally, has been to have the entire congregation stand and sing a song of praise, "Praise God from whom all blessings flow." God is the focus, not the money!

Rev. Dr. Alfred T. Davies
29 Elm Lane

Dear Editor:

"Dreams not fulfilled" ... is that what inspired Chekhov in his brilliant work "Three Sisters"?

Expecting a traditional rendition of the play, I occupied a seat in Bratton Theater and was swept away as if in a dream!

From the moment I entered the theater to the play's end, I was transported with a presentation that showcased the talent every actor brought with them to integrate emotions from laughter to tears. The multi-layered bizarre set should have been a "clue," but the creative presentation was the "mystery." The production not only entertained in ways one would not expect, but evoked deep emotions I could not avoid.

When an experience lingers with you long after the moment, it must have been deep and extraordinary.

Congratulations to the incredibly talented guest director, Brian Mertes; artistic director Vivienne Benesch; associate director Andrew Borba; the actors, set designer, costume designer and all who took part in the production.

How dare they stir the emotions of a 70-year-old woman like that? Thanks for removing some of the "cobwebs"!

Maureen Johnson
Lutheran House guest
Baldwinsville, N.Y.

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Dear Editor:

A bar mitzvah is a service with a party celebrating becoming a man, right? In most cases, that is the scenario but at my bar mitzvah, it was something much more than that. It was me celebrating becoming a man and having that experience in Chautauqua. I always assumed that my bar mitzvah would be in New York City. After the Everett Center was built, my parents started talking about having my bar mitzvah in Chautauqua. Chautauqua has always been a place where I can unwind — I like the way that everyone acts like a community.

When my parents asked me if I wanted my bar mitzvah here, I thought that it would be a really cool idea. I knew Rabbi Vilenkin from the challah baking classes, and he offered to help me learn my Torah reading as we both lived in New York City. He helped me learn the meaning of becoming a bar mitzvah and assured me that it was all going to be fine.

As many residents of Chautauqua know, it is a confusing and hard place to get to, so when my guests showed up — all 70 of them — it was great to see that they made the effort. I tried to describe Chautauqua ahead of time, but they didn't really understand the type of place it was because their environment is so different. When they got here, they were all amazed at how special the place was. For me, this whole experience was a lot more than a bar mitzvah. I feel like one of the gears in the machine that is Chautauqua, and the memory of my bar mitzvah is one that will last me a lifetime.

Nate Cohen, 13

Dear Editor:

Wednesday evening after Alexander Gavrylyuk's performance a woman approached me and said that an elderly woman sitting next to her, whom she had never met before, had left her purse and seat cushion and did not return to pick them up.

I told her an usher would get them after the concert and take care of it but she went ahead on her own, found the usher, and made sure he was given the lost items. This is another OAC (Only at Chautauqua) moment and an example of one Chautauquan looking out for another, even though they were total strangers.

Caring people like this are what make Chautauqua what it is.

William E. Bates
Box 1352

Dear Editor:

A friend of mine who lives out on Stedman Road mentioned to me the other day that every year numbers of unwanted cats are dumped in the fields of local farmers, to fend for themselves or die. She says that most of these are from people who have been on the grounds for part of the summer, adopted a stray cat, and decided they can't or won't take them home with them after their vacation.

According to a letter in today's Jamestown *Post-Journal*, there are currently 138 cats and 44 litters of kittens waiting to be received by the County Humane Society shelter.

This is a horrendous number. People who spend time in Chautauqua should be aware that if they take on the responsibility of an animal, it doesn't mean tossing them away like unwanted garbage at the end of the summer. These animals stand a very good chance of winding up dead in Chautauqua's severe winters.

Please, people, kittens are adorable, and your children may ooh and ahh over them. But have a heart and do the responsible thing. If you take in an animal, it's yours to keep!

Dan Hermann

Diane R. Bailey Interiors

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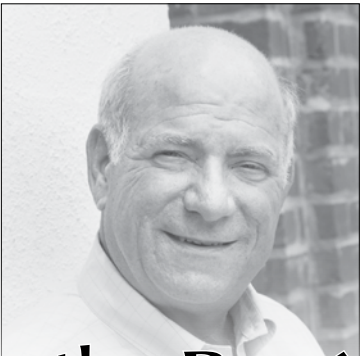
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From the President

COLUMN BY THOMAS M. BECKER

We live in a time of complexity, magnifying exponentially the difficulties of addressing fundamental problems of fiscal sustainability, economic opportunity, competitiveness and justice. Much of our public dialogue, such as it is, constitutes declarations of ideological posturing and win-lose contests for votes in near-term elections. It seems our leadership class and the most vocal organization of citizen activists have no interest in or capacity for reflection in public; certitude has become the rhetorical theme. Indeed, those who counsel a middle way are labeled "status quo," "spineless" or "directionless." What is so frustrating about this situation is the fact that many, if not most, people acknowledge these absolute positions are not the answer to problems that are as intractable and long-standing as those we face.

I find myself thinking that the dearth of creativity in our public problem-solving and the mindless attraction to certitude constitutes a Case for the Arts, the theme of this week's considerations at Chautauqua.

In his essay for the opening of the abstract expressionist art exhibit from the Albright-Knox Art Gallery in the Gallo Family Gallery at the Strohl Art Center, Don Kimes, artistic director of Visual Arts at Chautauqua Institution, cites the fact that jazz and abstract expressionism are two great, original, American art forms. Both of these art forms are based in, and expressive of, the artists' imagination and creativity.

Throughout this week, you will gather to consider the case for the arts in our society. At their most contributory level, the arts, writ large, are an investment in our capacity to imagine. At a moral level, the arts are a powerful challenge to the wisdom and justice of political certitudes. At the level of social development, the arts demonstrate our capacity for collective, cooperative good and evil. At a personal level, the arts provide a mirror of what it is to be human. The literary arts and theater are a particularly effective means of demonstrating and inspiring empathy. In a society increasingly focused on satisfying individual wants and needs, empathy is a scarce characteristic of our social exchange.

We know from studies that the exercise of learning music and playing an instrument correlates positively to the performance in school across other subjects.

Earlier this season, Dr. Allen Steere, director of Clinical Research in Rheumatology at Harvard and a Chautauquan of 42 years, gave a talk at the Chautauqua Women's Club exploring the link of music and the practice of medicine. He noted that between 70 and 80 percent of doctors have training in playing musical instruments. For his part, Allen is a concert pianist.

This Institution is deeply committed to the importance of art in a civil society. We not only offer a rich array of musical, visual, movement, dramatic and literary art within the programmatic presentations of the season, but we also build a community of art and artists, minimizing the barriers between audience and artist. Further, we make an impressive investment in the development of artists. Each of our artistic offerings contains educational and training components for those committed to a life of the arts.

Community members embrace these young developing artists, providing a sense of home away from home and, in many cases, establishing enduring and mutually satisfying relationships. Jane and I were in Oslo last year and were given a tour of the remarkable Oslo Opera House by Espen Langvik, a principal of the Oslo Opera and multi-year member of the Chautauqua Opera Company's Young Artists program. Hale and Judy Oliver and John and Emily Corry, Chautauquans who got to know Espen during his years at Chautauqua, combined to provide him with the funding for his graduate work in voice. Chautauqua is revered in Oslo.

So in this community, all of us, young and old alike, witness the creative process of the arts, live with and interact with the artists, discuss the talents and discipline within the practice and observe and admire the risk-taking in the making of art.

We hope this experience opens our minds to the new; to an empathetic understanding of the complexity of the human condition; to the possibility for the expansion of our view of life; to the potential for addressing its challenges offered by an engaged imagination.

Tom

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FROM PAGE ONE

OPERA

FROM PAGE A1

“The music staff here chose music that is accessible to this audience,” Roberts said. “The whole point of this evening is to show how wonderful modern opera can be.”

The singers said they have appreciated working with Osgood.

“Steven (Osgood) is excellent,” Stokes said. “He really knows this repertoire inside and out, and he knows how to get the best out of us and make the important parts of the music very clear.”

Roberts said an aspect of Osgood’s direction he admires is the respect he has for the singers.

“When we collaborate with Steven, he treats you like a

true professional and respects your individual musicianship,” Roberts said.

Osgood was in Chautauqua before. He conducted *Tosca* here in the 2009 Season. He said Chautauqua’s Young Artists program continues to impress him.

“There are some incredible young singers here,” Osgood said. “I’m really happy to work with them.”

This program features many works by American opera composers. Osgood said American opera has begun to gain the recognition it deserves.




Osgood




‘THREE SISTERS’ CLOSSES SUNDAY

Photo | Samantha Rainey
Irina (Charlotte Graham) hides under various rugs until Baron Tuzenbach (Charlie Thurston) finds her in the Chautauqua Theater Company production of “Three Sisters” at Bratton Theater.



WEEK
THREE
INTEL



INTERNATIONAL
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MUSEUM
WASHINGTON DC

Well done to all the operatives-in-training who figured out that the contents of Ledvekov’s concealment device included photographs of James Woolsey, former U.S. Director of Central Intelligence, and Friday’s lecturer. Along with these images was a picture of a blackberry. Quick-thinking operatives realized that this was a reference to Woolsey’s BlackBerry device and that Protector72 was his password. We believe Ledvekov worked with computer hacker “Max” to figure out Woolsey’s password. We were unable to discover who she was passing this information to, but we did get a chance to warn Woolsey that his BlackBerry had been targeted. Natalia Ledvekov was spotted flying out of Buffalo this morning. “Max” appeared to be driving north when he lost his tail. The proper authorities will be waiting for them wherever they go. Thanks for all your hard work as special operatives of the International Spy Museum this week! To learn more about intelligence visit www.spymuseum.org

BARRECA

FROM PAGE A1

“The definition of civility is changing for better or worse,” she said. “Civility, a respectful exchange of ideas, doesn’t mean it can’t be interesting or even edgy. You can be funny and civil at the same time.”

Barreca believes that intelligent humor permits discussion of subjects that are otherwise terrifying.

The *Hartford Courant* column “Irreconcilable Differences,” which she shares with Laurence Cohen, is a good indication of her style.

Her essay, “Joining the Alcott Cult,” on the Chronicle of Higher Education website, is

a paean to reading childhood classics like *Little Women* in the middle years of life. These two tonally different columns demonstrate how Barreca combines wit that can pierce or soothe, but always makes you smile.

For the past 10 years, Barreca has spoken at the non-partisan Yale University Women’s Campaign School. The annual seminar offers campaign training for women who wish to enter politics or are in the process of doing so.

“For women, the white gloves are off — for that matter, all gloves,” she said.


Barreca graduated from Dartmouth College in 1979 with a degree in English. The result of that early experiment

in co-education is her memoir, *Babes in Boyland: A Personal History of Co-education in the Ivy League*.

She continued her studies, receiving a master’s degree from the University of Cambridge in England and a Ph.D. from The City University of New York. Barreca is a full professor at the University of Connecticut at Storrs.

This is Barreca’s third visit to Chautauqua, and she will sign her book, *It’s Not That I’m Bitter... Or How I Learned to Stop Worrying about Visible Panty Lines and Conquered the World*, after the lecture.

The Contemporary Issues Forum is sponsored by the Chautauqua Women’s Club.



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GADDY

FROM PAGE A1

According to Gaddy’s official biography, he is author of more than 20 books, including *First Freedom First: A Citizen’s Guide to Protecting Religious Liberty and the Separation of Church and State*. Gaddy hosts the weekly “State of Belief” radio program on Air America, where he explores the role of religion in the life of the nation by illustrating the vast diversity of beliefs in America, while exposing and

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churches with a message of inclusion, Gaddy emerged as a leader among progressive and moderate Baptists. Among his many leadership roles, he is a past president of the Alliance of Baptists and has been a 20-year member of the Commission on Christian Ethics of the Baptist World Alliance. His past leadership roles include serving as a member of the General Council of the Co-operative Baptist Fellowship, president of Americans United for Separation of Church and State, chair of the Pasto-

ral Leadership Commission of the Baptist World Alliance and member of the World Economic Forum’s Council of 100. Gaddy currently serves on the White House task force on the Reform of the Office of Faith-Based and Neighborhood Partnerships.

Gaddy received his undergraduate degree from Union University in Jackson, Tenn. and his doctoral degree and divinity training from the Southern Baptist Theological Seminary in Louisville, Ky. He is a longtime friend of Chautauqua.

Benesch are serving their seventh season as artistic directors of CTC.

At Chautauqua, McSweeney has directed “Glass Menagerie,” “Death of a Salesman,” “The Just,” “The Cherry Orchard,” “All My Sons,” “Cobb” and an Amphitheater production of “Every Good Boy Deserves Favour.”

Benesch’s involvement with CTC dates back to 1989 when she began as a student. At the Institution, she has directed “Amadeus,” “Rx,” “An Incident,” “Sick,” “Much Ado About Nothing,” “Measure for Measure,” “The Skin of Our Teeth” and “The 9/11 Project.” Her acting career includes appearances on “Sex and the City” and “Law and Order.”

Lecturing Wednesday, Bonnefoux has been the artistic director of the Chautauqua Dance program since 1996. He is also the president

of the North Carolina Dance Theatre. Bonnefoux has directed more than 60 ballets at Chautauqua, including a full-length version of “Romeo and Juliet.” As a dancer, Bonnefoux earned the title “Danseur Etoile,” a name given to the most distinguished dancers in France.

Lesenger, general/artistic director for the Chautauqua Opera since 1995, provides the afternoon lecture Thursday. At the Institution, Lesenger has directed more than 50 productions, including Robert Ward’s *The Crucible*. Lesenger’s production of Ward’s opera was also seen at Opera Boston and Mobile Opera. Lesenger spent five years directing the School of Music Opera Theatre at the University of Michigan.

Lecturing Friday, Muffitt is the music director of the Institution’s Music School Festival Orchestra, an orchestral training ensemble. Muffitt is also the music director and conductor of the Baton Rouge Symphony.

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DANCE

Dance students present first gala of 2011

Taylor Rogers
Staff Writer

The Chautauqua School of Dance will perform the first of two Student Galas at 2:30 p.m. Sunday in the Amphitheater.

The Workshop, Festival and Apprentice dancers had one to two weeks to rehearse both classical and new works. It's a test of their ability, but Ballet Mistress Glenda Lucena said this group of students has already stood out from others.

"They're very strong," Lucena said. "They've been getting good training, and that makes the work easier when it comes to staging or putting them in different ballets."

Sunday's performance will commence with Choreographer Michael Vernon's original piece for the Festival dancers titled "Place Montmartre," with music by Dmitri Shostakovich. It's a street scene and will eventually have five or six sections, though the dancers will only perform the first three or four during this Gala.

Vernon said though it's not a narrative piece, it is a ballet about characters. From schoolgirls to couples with varying levels of compatibility; from a French policeman to a sinister man on the run; this piece tells the complicated story of human interaction. The policeman chases the man on the run throughout the ballet, unifying the different activities in the busy French square.

Vernon got the idea from the music, he said.

"I just think it's the sort of ballet where the audience should just enjoy the music," he said. "It's really enjoyable; it's really fun, with just one or two more serious moments."

Mark Diamond, associate artistic director of Chautauqua Dance, choreographed an abstract piece titled "Noble Sentiments," which will follow Vernon's ballet.

The Festival and Apprentice dancers will dance only part of the piece but will perform the rest later in the season. Maurice Ravel's music will accompany the dancers.

The Workshop students will then dance an excerpt from "Cinderella at the Ball." Maris Battaglia, associate artistic director of the School of Dance, choreographed this piece with music from Sergei Prokofiev. The dancers will perform a longer version later in the season.

The gala will end with George Balanchine's "Donizetti Variations." Master Teacher Patricia McBride is staging this piece for the Festival and Apprentice dancers.

Balanchine made the ballet in 1960 with mostly soloists and principal dancers from the New York City Ballet. The music, by Gaetano Donizetti, was originally for the opera *Dom Sébastien*.

McBride said this classi-



Philip Martin-Nielson and Isabella LaFreniere pose for a portrait at the Carnahan-Jackson Dance Studio. They are both Festival and Apprentice dancers with the Chautauqua School of Dance.

cal piece has a little of everything, but it's technically challenging and requires great stamina from the dancers.

"You have to be so on top of the music," McBride said. "You have to be able to move from one movement to the next with lots of energy and musicality."

"Donizetti Variations" requires quick footwork, as do many of the Balanchine works. But McBride said she feels the students are up to the challenge.

"They're ready, willing and able," she said. "They're committed and motivated. There's just a lot of talent in this group."

McBride said she loves watching her dancers develop technique, especially on a Balanchine piece. She taught the beginning section of the variations to all her students and made her selections during Week Two.

The Chautauqua School of Dance students come from many diverse ballet schools, challenging each choreographer to unify the group. This year, Lucena said, the task seems easier.

Their advanced ability was proven by an invitation to dance with professionals from the North Carolina Dance Theatre, Chautauqua's resident ballet company, for the July 12 performance.

But McBride stressed that Chautauqua Dance is first and foremost committed to learning. With classes being the main priority for students and staff, they view performances as an additional benefit to developing technique.

McBride, Vernon and Lucena agreed that this group of students comes with an exceptional, yet even, level of talent. Every dancer has something to offer.

"To do this form of art makes them special," Lucena said.



Festival and Apprentice dancer Chelsea Dumas poses at Carnahan-Jackson dance studio.



Festival and Apprentice dancer Isabella LaFreniere poses at Carnahan-Jackson Dance Studio.

CHAUTAUQUA DANCE
STUDENT GALA

Sunday, July 17, 2011 | Amphitheater, 2:30 p.m.

Chautauqua Festival and Workshop Dancers

Jean-Pierre Bonnefoux
Artistic Director

Maris Battaglia
Associate Artistic Director of the School of Dance

Patricia McBride
Repetiteur

Glenda Lucena
Ballet Mistress

PLACE MONTMARTRE

Choreography: Michael Vernon

Music: Dmitri Shostakovich, Ballet Suites Nos. 2 and 4

Austin Carter and Jacob Casey

Bailey Bergmann, Kaila Feldpausch, Laine Habony, James Ferguson, Benjamin Kay, Ian Law*

Banks Cooney, Katerina DeLawyer, Abigrace Diprima, Allie Parsons

Chelsea Dumas*, Colleen Kerwin*, Isabella LaFreniere, Sarah Lee*

Liza Knapp-Fadani, Rachel Liu, Madison McDonough, Diana Peters*, Alyssa Pilger, Addie Tapp

◆ Brief Pause ◆

NOBLE SENTIMENTS

Choreography: Mark Diamond

Music: Maurice Ravel, *Valses Nobles et Sentimentales*

Bailey Bergmann, Chelsea Dumas*, Alexandra Heier*, Jacob Casey, Jeffrey Ewing*, James Ferguson

Andrea Chickness*, Banks Cooney, Katerina DeLawyer, Abigrace Diprima, Kaila Feldpausch, Marisa Ferrandino*, Laine Habony, Colleen Kerwin*, Liza Knapp-Fadani, Rachel Liu, Allie Parsons, Diana Peters*, Elizabeth Stacks*, Addie Tapp, Austin Carter, Benjamin Kay, Ian Law*

EXCERPT FROM CINDERELLA AT THE BALL

Choreography: Maris Battaglia

Music: Sergei Prokofiev, Cinderella Suite

Torey Adams, Olivia Arendt, Emily Bezbatchesko, Eliza Blutt, Christina Clark, Ana Maria Delmar, Tara DeSanto, Alli Farr, Savannah Green, Jennifer Kuhl, Nicole Langway, Emma Lowder, Anna McEvoy-Melo, Lucy Nevin, Rachele Perla, Hilary Quinn, Emma Richter, Hannah Straney, Tamara Vasquez, Isabella Vendramin, Emma Werowski, Errol Kurtz

DONIZETTI VARIATIONS

Choreography: George Balanchine

Staged by: Patricia McBride

Music: Gaetano Donizetti, excerpts from the opera *Don Sebastian*

Isabella LaFreniere and Philip Martin-Nielson*

Chelsea Dumas*, Laine Habony, Colleen Kerwin*, Sarah Lee*, Madison McDonough, Alyssa Pilger

Jeffrey Ewing*, Benjamin Kay, Ian Law*

Donizetti Variations is presented by arrangement with the George Balanchine Trust (SM) and provided in accordance with the Balanchine Style and Technique, with service standards provided by the Trust.

* Apprentice dancers

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LECTURE

Woolsey: U.S. energy can be target of terrorist attacks

Nick Glunt
Staff Writer

During a summer storm in Cleveland a few years back, the conditions knocked branches from their trees — much like many storms nationwide. The result of this one was very different. Branches struck power lines, making a regular storm into something much worse. Fifty million people were left without power, some of them for days. By the end, the economies of the U.S. and Canada lost almost \$10 billion.

“Now we come to the real problem,” R. James Woolsey said after presenting the story. “Terrorists are a lot smarter than tree branches.”

Woolsey said during his lecture, 10:45 a.m. Friday in the Amphitheater, that Americans need to take measures to protect the country’s energy resources, especially in today’s age.

Woolsey is former head of the CIA, having held the office between 1993 and 1995. He also is a member of the board of directors of Week Three partner the International Spy Museum.

His speech, titled “Keeping Our Infrastructure Secure in the Age of the Internet: The Case of Energy,” was the fifth and final lecture in Week Three’s topic on “American Intelligence: Technology, Espionage and Alliances.” Unlike the rest of the speakers this week, Woolsey focused most of his speech on how to counter foreign espionage.

Oil and transportation

While electricity comes from several sources, Woolsey said, 97 percent of U.S. transportation is fueled by gasoline and diesel. Furthermore, the 12 nations of the Organization of Petroleum Exporting Countries control 78 percent of the world’s known oil.

“We have oil, which has a virtually complete monopoly on (U.S.) transportation, and we have OPEC, that has a degree of monopoly over oil,” Woolsey said.

He called this a “conspiracy in restraint of trade” because OPEC supplies about a third of the U.S.’s oil. In trade with this oil, the U.S. borrows more than \$1 billion a day in order to import oil.

He said to solve this problem, many people suggest buying oil from Canada instead of, say, Saudi Arabia. This would solve nothing, he said, as there’s only one world oil trade. If the U.S. bought from Canada, everyone else would buy from Saudi Arabia.

Another suggestion, he said, is for the U.S. to pump its own oil and to only pump what it uses. That way, the U.S. would not partake in the world oil market. Great Britain, he said, is almost at that point — but oil is still expensive there.

“The problem can’t be solved that way,” Woolsey said. “The problem has to be solved by breaking oil’s monopoly over transportation and breaking OPEC.”

A security problem, nonetheless, lies in America’s dependence on oil, he said. Al-Qaida has been saying for years that it is very important to attack the infrastructure of the Middle East oil trade.

Furthermore, he said, entrenching and strengthening occurs in any dictatorial or autocratic government that becomes the owner of a large portion of a commodity.

Of the top 10 oil-exporting countries in the world, eight are dictatorships, Woolsey said. Of the top 22 countries dependent on exporting oil for their national economies, all of them are either dictatorships or autocratic kingdoms.

The unsafe energy

As suggested by his story, Woolsey said, terrorists have the means



Photo | Eve Edelheit

R. James Woolsey speaks in the Amphitheater Friday, closing a week of lectures on “American Intelligence: Technology, Espionage, and Alliances.”

“We don’t have (an energy protection) problem that we can solve with better intelligence. We don’t have a problem we can solve with better weapons. We have got to begin to have our electricity system evolve into something that is a lot more resilient.”

—R. James Woolsey
Former Director, U.S. Central Intelligence

to cut power to many Americans. This is mostly because the means to controlling power now lie on the Internet — meaning hackers can access it with the right skill.

“We’ve got 18 critical infrastructures in the U.S. — water, food, sewage, electricity, gas pipe lines, etcetera,” Woolsey said. “All 17 of the others (aside from electricity) depend on electricity.”

If the power grid was to go down because of an attack, it wouldn’t just be electricity Americans would be without, he said. It would be like dropping to the 1870s in an instant.

He said it’s important to remember it was a single teenager who gave hundreds of thousands of secret cables to WikiLeaks.

Another issue that faces the electrical grid is that of the electromagnetic pulse. EMPs are emitted from nuclear bombs and other high-energy explosions. They can affect the ground even if the bombs are detonated at very high altitudes.

EMPs can travel along electrical wiring, Woolsey said, disrupting and destroying transformers and other electrical devices as they go.

Even though the U.S. has been aware of EMPs since the Cold War, Woolsey is concerned because he believes the U.S. has not done enough to protect its electronics. The technology to shield from EMPs has been developed but has been largely neglected.

If North Korea or Iran launched a relatively small scud missile, Woolsey said the bomb could do “a pretty brutal job” against shares of America’s important electronics.

As a result of the advent of terrorism, Woolsey said, attacks can now be completely unidentified, be it because of suicide missions or computer-based attacks from other countries.

Furthermore, the designs of those grids lie in wait on the Internet, Woolsey said. On these maps,

the most “sensitive areas” are marked with “Danger” and “High Voltage” signs to make maintenance easier.

“The transformers are well protected — they’re 30 yards from the side of the highway; they’re well fenced-in by cyclone fences and by big signs that point to the transformers and say, ‘Danger! Do not touch!’” Woolsey said. “Well, the system is pretty well-designed to keep out, let’s say, a drunk teenager on Saturday night.”

The problem here is that the transformers were designed before terrorism, when the U.S. never expected to be attacked at home, he said.

“We don’t have (an energy protection) problem that we can solve with better intelligence,” Woolsey said. “We don’t have a problem we can solve with better weapons. We have got to begin to have our electricity system evolve into something that is a lot more resilient.”

Q & A

A full transcript of the Q-and-A is available with this lecture recap at www.chqdaily.com

Q. If you think back to 2006 — when the report was given about the status of the Iranian nuclear capacities — how did the DCI and the CIA get that assessment so terribly wrong?

A. Well, the short answer is, “I don’t know,” but let me explain how I think it was wrong. This was the assessment in December of ’06 that said that the Iranians, two years before, had stopped their nuclear weapons program, and that was the headline, and then buried down in a footnote, it said, “Oh, and by the way, they’re continuing with their uranium enrichment.” Now, the long pole in the tent in a simple, sort of straightforward nuclear weapon, the simplest kind, so-called “shotgun” design, just blasts highly enriched uranium down into a socket, essentially, that is also highly enriched uranium, and the mass goes critical, and you have a nuclear explosion. It was what we used at Hiroshima without one having been tested ever in the history of the world. We were so clear it would work. What we tested at Alamogordo was a plutonium bomb, which is very different, but the very simple, highly-enriched uranium bomb, we used in combat without it ever having been tested in the history of the world. We were so sure it would work, and the designs for it are all

over the Internet. Unfortunately, we’re not talking about anything that’s very hard to do. What’s hard to do, to get a nuclear weapon, is to get the highly enriched uranium. You only need uranium enriched up to about 3 percent, U-235, to run a power plant, and you need one that is enriched up to about 90 percent for weapons-grade. Now it seems like there’s a big gap there, but in fact, there’s not. The way the curves work: Essentially, once you have enriched uranium, enough to use it in a power plant, you’ve done about, let’s say, 70 percent of the work necessary to get it up to 90 percent, so that’s what North Korea did; it said, “Nobody here but us electricity generators,” and they enriched enough to make bomb-grade and have had one, maybe two, tests. That’s what Iran is doing; it is enriching enough to get up to 20 percent with a medical justification, and that means at that point they’re about 80 percent of the way toward getting weapons-grade. And then in some place, either after they withdraw from the treaty or before, they’ll go ahead and have a bomb. So that estimate took a relatively minor and easy thing to do — design the weapon itself — probably had good information that it had been halted for some reason. But it’s easily started up again, and it’s unfortunately not too big a deal. They made that the headline, and then the footnote that the Iranians were carrying on with their enrichment program; they put in the footnote what should have been the headline and put in the headline what should have been in the footnote. I don’t know the people who actually wrote that, but I’ve got to say, I’ve been reading National Intelligence Estimates since 1968, and that’s the worse and most intellectually dishonest estimate I’ve ever seen. It had the effect of having the country say, “Well, gee, we can’t do anything about this; and we don’t need to do anything about this, because they’ve stopped.” And that was the general impression in the press, and the general impression for a lot of people in the government. Maybe the authors wanted to make sure that George W. Bush didn’t go bomb Iran; I don’t know. I don’t know why they did it, but this is not a small mistake. This was not a misunderstanding. This was a really, really terrible job.

Q. What magnitude of resources are being allocated to revising the grid structure currently, and what sort of timeline is realistic for significantly hardening its defenses?

A. Let’s talk about distributed generation, and what you’d do. There’s a pretty simple tool. It’s

called a C.L.E.A.N., for a lot of organizations, and C.L.E.A.N. means “Clean Local Energy Accessible Now.” The older term derived from the German is feed-in tariff, which nobody likes; it’s translated directly from the German, and it sounds like it might be an import duty on animal feed or something, but what both of those mean is that the government will pass a law telling the utility that they have to give you, if you want to produce electricity at under 20 megawatts from renewables, they will see that you are given a 20-year contract to sell that to the electric grid. It’s called wholesale distributed because you’re selling it to the grid; it’s not just going on your roof to reduce your own personal electrical bill. It seems like it ought to be very expensive. I mean, my gosh, aren’t these renewable systems extremely expensive? Well, they’re getting cheaper all the time, especially solar, especially in sunny places, and today, at a cost for the solar part of their feed-in tariff in Germany, it costs about one euro per month per family because you spread the cost over all rate payers, about one euro per month, and Germany has the skies that are the equivalent, essentially of those over northern Alaska, not even southern Alaska. And Germany has 18 times per capita more solar than the United States. There’s more solar on one building in downtown Munich, a big building, two megawatts, than there is in the entire state of Texas. And the reason is the feed-in tariff. Utilities fight it. They fight it hard because each dollar of electricity that you’re paid for having, let’s say you’ve got a farm, you’ve got an acre of solar out there and you’re making a few thousand dollars a year by shipping it to the utility, and they have to take it because of the feed-in tariff law; utilities don’t like that. They’d rather build a big utilities-scale plant of some kind and keep the money themselves. So it’s a pretty straightforward fight. So far there are two states in the United States, Vermont and Hawaii, and a few local areas, a few towns, that have feed-in tariffs. But since 40 countries have followed Germany, Spain did and kind of fouled it up, and the people who don’t like feed-in tariffs always point to Spain, but pretty much every place else has done it well. You have 40 countries following Germany. You have India, China and Japan all in the process of adopting a feed-in tariff. Probably the United States will be one of the last, but it would be good if on a local basis, people started generating it, because it does wonders in terms of increasing renewables, and furthermore, renewables under 20 megawatts, so they fit into the distribution grid; so they’re distributed; they don’t have anything to do with the transmission lines.

Q. Are young computer hackers being recruited into the intelligence community, and are they an asset?

A. Well, they would be; I mean, they would be a huge asset, but I don’t think they are being recruited. The community has always had difficulty with things like internships because of classification. It’s hard to give somebody a full background investigation to have a small summer job or something, so they start mainly working with people when they’re — especially in the computer areas — when they’re in college, or often graduate school. And there are several graduate schools around the country that supply a lot of people to NSA, and on that side of things, there’s a fair amount of interaction. But at the really talented 14-year-old stage, we’ve got to wait till they get to college or graduate school.

—Transcribed by
Aaron Krumheuer

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LECTURE

Dorrien: Lesser-known racial justice activists should be recognized

Emily Perper
Staff Writer

Benjamin Elijah Mays’ earliest memory was his father pleading for his life before a lynch mob.

His formative experience with race relations would affect the path of the rest of his life.

Gary Dorrien returned to the lecture platform at 2 p.m. Thursday in the Hall of Philosophy to continue his study of lesser-known figures in the fight for racial justice. Dorrien is the Reinhold Niebuhr Professor of Social Ethics at Union Theological Seminary, professor of religion at Columbia University and a renowned theologian, historian, lecturer and author.

Monday’s lecture subject was Black Social Gospel activist Reverdy Ransom. Thursday’s subject was Mays, former president of Morehouse College and one of Martin Luther King Jr.’s spiritual mentors.

Dorrien’s lecture, “Defying White Supremacy: Benjamin Elijah Mays, *The Negro’s God*, and the Black Social Gospel,” traced Mays’ academic achievement and national influence.

Mays was born in 1894 in North Carolina to a family of cotton farmers. Though Mays could not attend school year-round due to his farming duties, his father had learned to read illegally as a slave and passed his knowledge on to his children.

His father disapproved, but eventually, Mays rejected the family farm work and committed to attending school year-round.

“The experience of being taught by African-American graduates ... was life-changing for Mays,” Dorrien said. “It gave him models of educational achievement and advancement.”

Growing up in the rural south, Mays and other African-Americans lived in constant fear of lynching and avoided white people at all costs. When he had the opportunity to attend Bates College in Lewiston, Maine, Mays was amazed to discover white classmates who supported him and stood up for him against local bigots.

In 1921, Mays set out for the University of Chicago Divinity School, considered the most prestigious Baptist school in the country. There, he was dismayed to rediscover racist southern whites. Some professors were reluctant to acknowledge their black students outside of the classroom. Jim Crow laws pervaded, especially in the wake of the 1919 race riots.

“Mays aspired to an academic career, but for the next 14 years, he kept getting sidetracked by what he later called ‘distracting temptations,’” Dorrien said.

Among these temptations was Mays’ teaching position at Morehouse College in Atlanta. Mays also took a pastor position at a local church, where he was plunged back into racist Southern society. In the midst of his three years there, his wife died.

Mays returned to Chicago, although the racial tensions in the city had not improved. He worked toward his Ph.D., a dissertation on pagan influences in Christianity.

“It made sense to him



Gary Dorrien gives the Interfaith Lecture in the Hall of Philosophy Tuesday. His lecture considered the life of Benjamin E. Mays, a minister and early critic of segregation.



“We need new forms of community that arise out of and transcend the structures that we have inherited.”

—Gary Dorrien

Reinhold Niebuhr Professor of Social Ethics, Union Theological Seminary

that all doctrines have a story, that religious thinking is rightly concerned with understanding the story behind the canonical narratives of Scripture, and that religious meanings are always going to be layered with relative, culturally conditioned historical forms,” Dorrien said.

He took a job at South Carolina State College and remarried. In 1926, he took a position as executive secretary with the Tampa Urban League.

Dorrien described Mays’ role as the “semi-official liaison between black and white communities of Tampa.”

But Mays never forgot the paradox of his work, simultaneously hating segregation and working to reform it.

He returned to Atlanta to be the national student secretary for the Young Men’s Christian Association/Young Women’s Christian Association with some trep-

idation. The YMCA/YWCA advocated rigid segregation laws, but it also had an impressive history of supporting black Christian leaders.

In 1930, Mays discovered his calling as a public theologian. In collaboration with the Rockefeller Institute of Social and Religious Research, he embarked upon a thorough survey of black churches in the United States. *The Negro’s Church* was published in 1933. It portrayed a grim national landscape but ended on an optimistic note: The church was culturally indispensable, owned and operated by blacks and a source of validation and recognition. The black church was truly democratic; it was open to all races, including whites.

“For his entire life, Mays approached his intellectual work with the same moral and intellectual conviction that he resisted race prejudice,” Dorrien said.

The Negro’s Church filled a sociological void. It launched the study of the sociology of black religion and furthered Mays’ academic career.

In 1932, Mays returned to Chicago and wrote his dissertation, “The Negro’s God as Reflected in His Literature.” Mays established two dichotomies: contemporary literature versus mass literature and compensatory religion versus constructive religion. His thesis was that all ideas of God are the constructs of particular social circumstances. Mays used the example of the African-American conception of God changing over time. Mays’ own experience pervaded his dissertation.

He traveled to India to meet Gandhi. The two discussed the philosophy of nonviolence and agreed that oppressed people around the world should network with each other.

Mays worried that African-American intellectuals were giving up on God. This was a new phenom-

enon in black culture — no matter how hard the situation, blacks relied on their strong sense of spirituality, Dorrien said.

“This phenomenon was a distinctive form of disillusionment,” Dorrien said, partly the result of mistreatment of blacks at the hands of the United States after World War I. This disillusionment set Mays’ professional agenda.

Mays was the dean of the School of Religion at Howard University for six years. During this time, he achieved renown as an ecumenical leader.

In 1940, he accepted the presidency of Morehouse College, where he served for 27 years, greatly improving the quality of education. Four years later, he was elected vice president of the Federal Council of Churches.

One of the students at Morehouse who listened to Mays’ sermons on morality and character was Martin Luther King Jr. King called Mays his “spiritual mentor ... one of the great spiritual influences of my life.” After King was assassinated in 1968, Mays gave the eulogy at his funeral.

“Mays taught King not to shy away from saying that racism was the original sin of America and that it remained America’s greatest evil,” Dorrien said. “Persistently, Mays contended that race should not matter and

that complete integration is the only morally worthy goal for a Christian to pursue.”

Mays took special pride in the American ecumenical movement, but he felt that Christianity had been destroyed by the burden of racism. He liked that Christian activism fueled much of the civil rights activism. Nevertheless, for the rest of his life, he lamented that it was the courts who effected permanent change, not the church.

He warned young African-Americans to study seriously and constantly improve upon their behavior; he believed they were subject to constant scrutiny by whites. He had a specific vision for the future of the American church, one where whites could attend traditionally black churches and blacks could attend traditionally white churches without suspicion or persecution.

The reason such historical figures as Ransom and Mays were ignored or overlooked, Dorrien said, is because American Christianity suffered from the same racism as American society at large.

Dorrien defined white supremacy as “a structure of power based on privilege that presumes to define what is normal.”

Under this definition, white supremacy or privilege is still alive today.

“To become more inclusive, we have to privilege the issues of people of color,” he said.

Dorrien concluded with methods to increase healthy dialogue among races and religions.

“We need new forms of community that arise out of and transcend the structures that we have inherited,” he said.

Quiet Regulations

Because Chautauqua’s tranquility is part of its attraction, noises from whatever source — radios, dogs, etc. — should be kept to a minimum on the grounds. Out of respect for those in attendance, silence should be observed near public buildings in which programs are taking place. General quiet on the Chautauqua grounds shall be maintained from midnight to 7 a.m.

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RELIGION

WELCOME GUESTS



Photos | Eve Edelhert

At left, guest conductor Miguel Harth-Bedoya leads the Chautauqua Symphony Orchestra through its Thursday evening performance in the Amphitheater. At right, Harth-Bedoya congratulates guest soloist Alban Gerhardt after his performance in Saint-Saëns’ Cello Concerto No. 1 in A minor, Op. 33. The *Daily’s* review appears on Page B5 of this issue.

The Friday 9:15 a.m. worship service is always poignant. For many, it is the final opportunity to hear a great preacher and enjoy the beauty of the music provided by the Motet Choir. The service is even better when it ends on not just a hope-filled note but a full symphony of hope. This Friday’s service was overwhelmingly filled with hope as the Rev. Tony Campolo preached on the topic “What in the World is Happening?” His text was Matthew 13:24-30.

Before Campolo got up to preach, the Rev. Natalie Hanson repeated a story that he had told in the dressing room. Campolo played basketball in high school, and in his last game, he played against Wilt Chamberlain, who was playing in his first high school game.

“How tall are you, Tony?” she asked. He responded that he “had been 5 feet 10 inches.” Chamberlain, on the other hand, was 7 feet 2 inches. Hanson continued, “Tony told us that there was no way he could defend against Chamberlain, so he trash-talked him through the whole game. But even then, he was a preacher. After the game, he invited Chamberlain to his home church, and he came.”

When Campolo began his sermon, he said, “Whenever I preach the word of God, I get nervous. I said to my mother, ‘Whenever I get up to preach and speak the word of God, I get nervous.’ My mother said to me, ‘Whenever you get up to preach and speak the word of God, God gets nervous.’

“But it is my primary responsibility to hold up Jesus, who was sent by a loving God, whose death on Calvary atones for our sins, who cleanses us with righteousness and in whom we find new life,” he said. “And because God loves us, he is not a control freak. To love, you have to give up power and control. Ask any married couple. Love makes you vulnerable. There is no question in Scripture that in Jesus Christ, God gave up power.”

Campolo said, “We like to think that God is in charge of the world, but Jesus says that Satan is in charge of this world. When he tempted Jesus, it was to give him power in this world. Jesus knew that, and he rebuffed Satan. God created our freedom, and love requires freedom, but we have abused that freedom. The Holocaust was the work of evil men who did evil deeds. Jesus frees us from sin, from the dark side of humanity.

“When I was a young pastor, there was a boy in our congregation with leukemia. We held prayer meetings and gave all kinds of support, but the boy died. The father stopped coming to church. I went to visit and said to him, ‘You can’t

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Morning Worship

COLUMN BY MARY LEE TALBOT

stop believing in God because your son died.’ The father said to me, ‘Campolo, I still believe in him. I hate him.’”

He continued, “God loves us so much that he withdraws power and gives us freedom, and there is human abuse of that freedom. The word ‘omnipotent’ does not appear in the Hebrew. It is a Greek concept put on the Hebrew setting. History is a record of the abuse in the world.”

Campolo has a literacy mission in Haiti and talked about the children he has met there.

“These are the poorest of the poor,” he said. “Parents give their children away to the rich in hopes they will have a better life and perhaps go to school. Well, they are abused and work in brutal conditions. We take them at 5 p.m. and try to teach them reading, writing and arithmetic. With these skills, they are literate and can hope for a better life. We start at 5 p.m., and the earthquake happened at 5:05 p.m., and the roof came down on them, killing them.”

God gives us freedom, he asserted, but that freedom is abused.

“The good news is that Jesus will exercise his lordship and then every knee shall bow and every tongue confess him Lord,” Campolo said. “In the Baptist church, we have evening services. I went one night with my mother, and the preacher was talking about the second coming. He was talking about how terrible things were getting, and the worse they got, the more the woman sitting behind us said, ‘Thank you, Jesus.’ I asked my mother, ‘Why is she so happy when things are getting worse?’ My mother said, ‘Things have to get so bad that Jesus will come again.’ The kingdom of God is like this. The good seed is planted, and the evil one sows weeds. They grow together until the harvest, and then they are separated.

“Is the kingdom of evil growing stronger? Yes, but don’t be naïve. As things get worse, Scripture makes clear that the kingdom of God is more evident, and it will march out triumphantly. I know how the story ends — we win!” he shouted. “I am encouraged that the kingdom of God is on the increase. I see laypeople taking back from the clergy the job of changing the world. It is their job to bring social justice and the salvation of Jesus Christ to people. You have to have both. And you have got to do it.” Campolo would not allow anyone to make an excuse.

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“I don’t care what your shortcomings are,” he said. “It is in your shortcomings that Jesus has great strength.”

There was a young man who lost his left arm in a car accident. His father was concerned and tried to get him interested in life again. The father suggested judo lessons and the young man agreed. After two months, he had learned all the basic moves but had only learned one real move. His sensei told the young man that he would compete in the state championship. The young man went and won round after round and finally faced the state champion and won. On the ride home, he asked his sensei how he won.

“First,” the sensei said, “the move you learned is the most effective in judo. Second, the only defense against it is to grab the left arm.”

“When you turn your life over to Jesus, in your weaknesses are his strengths,” Campolo said. “And you old people are not off the hook, either. There are a lot of old people here in Chautauqua, but Abraham was 94 years old when God called him. Don’t think God does not have a sense of humor. Abe and Sarah were walking down the road, she was pregnant, and someone asked, ‘Where you going, Abe?’ ‘Don’t know.’ ‘Whatcha gonna do?’ ‘Don’t know. All I know is that God called me.’ In your retirement, do something Godly instead of chasing a small white ball.

“Mother Teresa said that we can’t all do great things, but we can all do small things with great love.”

One time, when Campolo was in Haiti, he was getting out of the taxi to go into his hotel. Three young girls came up to him, and the first told him he could have her all night for \$10. He turned to the second and asked if she came for the same price. She said yes. He turned to the third and asked the same question, and she said yes. He told them to meet him in his room in 30 minutes.

“As soon as I got to my room, I called the concierge and ordered all the Disney videos they had,” Campolo said. “Then I called room service and ordered four of the biggest sundaes they could make. When the girls came, they sat on the bed and had a party. As they fell asleep, a little voice said, ‘Nothing had changed. Tomorrow, they will be out with some ugly pervert, and nothing will have changed.’ Then these words came to me, ‘But for one night, you let them be children again. You did what you could.’”

Surrender your life to Jesus, and let him be your personal savior. You will be led out into the world that needs love and justice. You will be an instrument of God. That is what you are called to be — an instrument of God. Jesus said, ‘Without me, you can do nothing.’ He asked God to ‘be in them as you are in me.’ Jesus wants to take hold of you so that you surrender, not just believe.”

Bobby Fischer, the great chess player, went to see Ingmar Bergman’s film “The Seventh Seal.” In the movie, the Prince of Darkness is playing chess against the Knight of Faith. At the end of the movie, the Prince announces checkmate, and the screen goes dark.

Fisher reportedly said, “Why is he giving up? The game is not over. The Knight has one more move.”

“There is darkness,” Campolo said, “but the King has one more move. There is good news. The King has one more move. As that great American theologian Yogi Berra said, ‘It ain’t over until it’s over.’ The King has one more move. It’s Friday today, but Sunday’s coming!”

The Rev. Natalie Hanson presided. Holly Schofield and Perez Tawk from the International Order of The King’s Daughters and Sons’ Scholarship Program read the Scripture. Scholfield read in English and Tawk read in Arabic.

Holly is from Ottawa, Canada, and attends Algonquin College, where she is studying graphic design. Perez is from Bcharre, in the northern part of Lebanon. He is studying theology in preparation for the priesthood.

The Motet Choir, under the direction of Jared Jacobsen, organist and coordinator of worship and sacred music, sang “O Come, Sweet Spirit” by Luigi Zaninelli, text by S. Brown.

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LITERARY ARTS

Arthur E. Bestor’s equanimity on American presidency: Voting is voice

The stock market crash, 1929. By 1933, intransigent recession. Devastating unemployment. A new president. A New Deal. At Chautauqua, a new summer season and an effort to establish perspective, an effort to come to grips with a new society and a perilous economic situation—the Institution’s own and the nation’s.

On July 3, 1933, *The Chautauquan Daily* presented the headline, “Sunday Opening Sets New Tradition; Present Play on Eve of 60th Season.”

For the previous 59 seasons, Chautauqua had begun its season on a Thursday. But for this year, “The first meeting in the Amphitheater, traditionally the heart of Chautauqua’s program activities, was on Sunday morning at 10:45.”

As for the play — at a Chautauqua that once denounced theatrical arts — it was a melodrama titled “Gold in the Hills, or the Dead Sister’s Secret.”

The *Daily* reported: “Engagement Extraordinary, one night only, July 1, 1933, at 8:15, Norton Hall, Chautauqua.”

For this year, special events would have a political tinge and would include persons outstanding in national life.

The International Federation of Business and Professional Women would convene July 24 and “draw prominent women from all parts of the world.”

Mrs. Franklin D. Roosevelt would speak July 25.

On Aug. 11, New York State Governor Herbert H. Lehman would speak on “Some Phases of State Government.”

Norman Thomas, two-time socialist candidate for president, would give two speeches Aug. 19.

On Tuesday morning, July 4, in the Hall of Philosophy, Chautauqua’s President Arthur E. Bestor lectured on “The American Presidency.”

The *Daily* headline announced, “Our Presidency, No dictatorship, Bestor Asserts.”

Just four months earlier, Franklin Delano Roosevelt had been inaugurated as president. Though Roosevelt had won in a landslide, his New Deal policies struck some people as draconian, even fascist.

Roosevelt’s inaugural address given on March 4, while only a general outline of policies to come, seemed aware of its own extremity, deflecting passionate, knee-jerk resistance with the sentence from the speech now most remembered: “So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself — nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance.”



COLUMN BY GEORGE COOPER

It was as though to say, “Of course there are real things to fear — loss of job, loss of property, loss of individual rights — but don’t get caught up in an emotional maelstrom.”

Roosevelt amplified that position by saying these difficulties “concern, thank God, only material things.”

He continued, “We are stricken by no plague of locusts. Compared with the perils which our forefathers conquered because they believed and were not afraid, we have still much to be thankful for.”

Roosevelt asserted that happiness comes not from money — “it lies in the joy of achievement, in the thrill of creative effort.”

The country and its people needed a change of ethics.

“Restoration calls, however, not for changes in ethics alone. This nation asks for action, and action now,” Roosevelt said.

The situation was dire, and though it was a time of peace, the speech adopted a language of war and argued for a marshalling of resources and energy behind a “loyal army willing to sacrifice for the good of a common discipline.”

For the people, the sacrifice meant tolerating, among other things, “national planning for and supervision of all forms of transportation and of communications and other utilities ... supervision of all banking and credits and investments,” and a potential imbalance of the executive and legislative authority.

“It is hoped that the normal balance of executive and legislative authority may be wholly adequate to meet the unprecedented task before us,” Roosevelt said. “But it may be that an unprecedented demand and need for undelayed action may call for temporary departure from that normal balance of public procedure.”

No wonder the public was nervous. No wonder a student of government such as Arthur Bestor felt compelled to offer perspective for an audience unclear about the dif-

ference between fearing fear and fearing dark, threatening, increasingly tangible authority.

Bestor began, “Although the American presidency is the highest civil office in the world, it is utterly unlike a dictatorship, even with the vast administrative powers added to it in recent months.”

He cited Alexis de Tocqueville. He spoke of patriotism. He said a president “is the first citizen of a free republic, and strongest when he is in accord with the people of the country.”

Roosevelt had captured the imagination of the country. He had been bold and energetic, and his “leadership has brought about changes in governmental relationship which are of great importance. Never in peace times has the president been granted by Congress such great powers,” Bestor said.

Roosevelt’s proposals had been passed swiftly into law, giving the administration almost unlimited control over much of the nation’s economic life — regulating production and distribution, determining hours of labor, and, under certain conditions and limitations, fixing wages.

While that might sound draconian, Bestor asserted, “One of the chief advisers of the President has said that the administration is working for a more harmonious national life in which it is attempting to supervise the ebb and flow of economic affairs so as to assure every American citizen that his general interest is not sacrificed to special interests.”

President Roosevelt is no dictator, Bestor said — no Mussolini, no Kemal, no Stalin, no Hitler. He has remained within the framework of the Constitution, Congress could at any time alter, change or withdraw the powers it had just granted. Moreover, Bestor’s Chautauqua audience must recognize that government changes by its very nature.

Bestor cited President Woodrow Wilson’s comment that “Government is not a dead thing but a living thing. It is accountable to Darwin, not to Newton. It is modified by its environment, necessitated by its tasks, shaped to its functions by the sheer pressure of life.”

While Bestor addressed some specifics of the Roosevelt administration in his speech, he concluded with a perspective on the presidency as an institution in itself.

“The President is the first citizen in a free nation, nothing more,” Bestor said. “He embodies political policies. He derives his power directly from the people, and the quadrennial election is a call to all the people of the Union to decide political policies and to choose their ruler.”

Week Four Writers-in-residence to bridge gaps in writing, culture

Aaron Krumheuer
Staff Writer

The Writers’ Center this week welcomes Jacqueline Osherow and Janice Eidus, two writers who will lead workshops into the cross-currents of culture and the center of writing.

Both writers will read selections from their work at 3:30 p.m. Sunday at the Literary Arts Center at Alumni Hall and later in the week as part of the Chautauqua Jewish Writers’ Festival.

Osherow, the resident poet for the week, is a distinguished professor of English at the University of Utah. She has written six collections of poetry, her newest being *Whitethorn*, published by LSU Press. Osherow’s work has appeared in *The Norton Anthology of Jewish-American Poetry*, *Best American Poetry*, *The New Breadloaf Anthology of Contemporary American Poetry*, the *Paris Review*, *The New Yorker* and several other publications. She has won numerous prizes from the Poetry Society of America and fellowships from the National Endowment for



Osherow

the Arts, the Ingram Merrill Foundation and the John Simon Guggenheim Memorial Foundation.

She will lead a workshop this week, “‘People on the Bridge’: Poetry Across Arts and Cultures,” which she named after the poem by the Polish poet Wislawa Szymborska, who describes a woodblock print by the Japanese artist Utagawa Hiroshige.

It is an example of poetry bridging cultures and thereby interpretation, a theme Osherow will explore with the poets in her workshop,



Eidus

she said.

Osherow said she sees her Jewish faith as its own meeting point of culture. She is very affected by the poetry of Psalms, and she is a Jewish poet writing in English, which is already a cross of several traditions, she said.

“Jews are by definition cross-cultural, because we’ve been in other cultures forever,” Osherow said. “You see that if you were to go to, let’s say, a Moroccan synagogue, it doesn’t look like a synagogue in New York, which doesn’t look like a synagogue in Venice, which

doesn’t look like a synagogue in Prague. The culture in which these people lived had a tremendous effect in the way they interacted with their own religion.”

Eidus, the writer-in-residence for Week Four, also is a Jewish woman. Her newest novel, *The Last Jewish Virgin*, puts a humorous spin on the classic vampire myth, what she called her “literary, Jewish, feminist, fashionista vampire novel for grown-ups.”

She has written five other books and has been published in a number of anthologies and essay collections, including *Worlds in our Words: Contemporary American Women Writers*, *Neurotica: Jewish Writers on Sex* and *DIRT: The Quirks, Habits, and Passions of Keeping House*. She has won two O. Henry prizes and a Pushcart Prize.

A prolific author, Eidus said she would not have been able to write as often as she has if it were not for her ability to free herself from distractions. She will share her techniques to become centered in writing in her workshop “Mindful Fiction:

Writing in the Moment.”

“You know, in quote-unquote real life, you start to write something, then the baby cries or the delivery man comes or you get hungry, and it’s very hard to stay centered,” Eidus said. “One of the things I want to do in the workshop is really help people to center on the process of writing, so that when they leave Chautauqua and go home, they really can center themselves.”

Music, visual arts, meditation, other literature and current events are all tools to help free up the writing

process, she said, which is an invaluable way to become productive.

“I’m a big believer in not waiting for the muse, because if you wait for the muse, you might write five times a year,” Eidus said.

This is the first visit to Chautauqua for both of this week’s Writers’ Center writers, and they also will be appearing in the week’s Jewish Writers’ Festival, at the Everett Jewish Life Center at Chautauqua and Alumni Hall.

Bike Safety Tips

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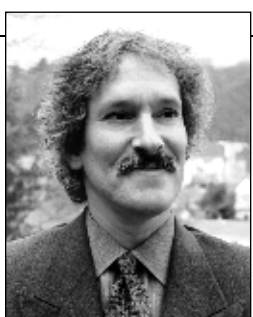
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Wed., Andrew C. (Bud) Burkle, former head of banking supervision, and **James B. Thomson**, VP, research, Federal Reserve Bank of Cleveland.
Thurs., Gretchen Morgenson, NY Times, on her new book, *Reckless Endangerment*, and **Claudia Rosett**, Pajamas Media and Forbes.com, formerly Dow Jones, on the personalities of the crisis.
Fri., Prof. Thomas Ferguson, Univ. of Massachusetts – Boston, co-author with Robert Johnson of leading academic journal article on the crisis, “*Too Big to Bail*,” *International Journal of Political Economy*, vol. 38 (2 parts)(2009). What went wrong, why it happened that way, and where official crisis responses are going next.

CHAUTAUQUA DISCOVERIES PROGRAM 2011




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The Athenaeum Hotel at the Chautauqua Institution announces its inaugural Chautauqua Discoveries Program for the week four lecture theme on *A Case for the Arts* and week six lecture theme on *Iran: From Ancient Persia to Middle East Powder Keg* with study leader Dr. Ori Soltes.

The program incorporates in-depth study time in an intimate group setting each morning prior to Chautauqua’s 10:45 lecture series and during afternoon discussion sessions and gives participants the opportunity to immerse themselves in the theme week.

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THEATER

New Play Workshop Festival events pack next 2 weeks

Suzi Starheim
Staff Writer

Along with performing finished Anton Chekhov and William Shakespeare productions, Chautauqua Theater Company keeps busy taking an active role in new play development. This will be evident beginning July 21 with the start of the New Play Workshop Festival.

The NPW Festival, which will run through July 31, includes three new plays, a one-man show, the first Chautauqua Play Commission, a panel discussion and “The World Onstage” series.

The three new plays being featured this season are “Elijah” by Michael Mitnick, “build.” by Michael Golamco and “Carve” by Molly Smith Metzler.

The NPW is something that Artistic Directors Vivienne Benesch and Ethan McSweeney started in their first season with CTC, and they said it has grown beyond their initial expectations.

“It was key to us to make new play development part of the mission of CTC,” McSweeney said. “It was key to us to make that part of the experience of the conservatory company, and it was key to us to bring new voices to Chautauqua. It just succeeded literally beyond our wildest dreams. The legacy of new play work is the thing that will endure long past our time here.”

This is also the first season CTC has had three new plays as part of the festival, rather than two. Managing Director Robert Chelimsky said this is because of the generosity of

the Roe Green Foundation.

“We’re tremendously excited that we’re able to assert the role that we’ve had within the world of new play development,” Chelimsky said. “We’re able to bring these incredible writers here all together at the same time, so that there will be that interaction, and for the audiences here that have really, really embraced this programming well beyond what we could have imagined when they first envisioned the program.”

In choosing the three plays for the workshop, McSweeney said he and Benesch had to narrow down more than 100 submissions to just three for the festival.

“We look for story, and these are all good stories,” McSweeney said. “I think that’s probably overall true of everything that’s ever been at NPW. We look for something that’s theatrically sound, structurally has some challenges in it and tells a good story.”

Benesch said when it came time for her and McSweeney to narrow down the plays to just three, a big part of the selection process had to do with the mystery in each of the three selected.

“To me, what I’m looking at these and realizing is that each of them has mystery in it,” Benesch said. “There’s a mystery that is solved over the course of the play. Very different storytelling methods, very different kind of mysteries, but each a great play that will start somewhere and take you someplace unexpected. Each of these plays does that.”

The main stipulation for



Daily file photo

2010 Chautauqua Theater Company Conservatory actors rehearse their roles for the second 2010 New Play Workshop, Anna Ziegler’s “An Incident.”

submitting a play for the festival was that it could never have been a full production anywhere. Benesch said this allows the festival to act as a bridge for these plays between process and full production.

“It could have had other workshops or readings, but never a full production,” Benesch said. “It’s right in that moment where we can still give them support, still give them opportunities to write, with the feedback of as intelligent an audience as Chautauqua’s.”

Benesch said this festival is an amazing opportunity for CTC to host these up-and-coming playwrights in a forum where they’re in dialogue with the Chautauqua audience

es and also with each other.

Following the show, audience members are welcome to stay to discuss the play with the playwrights. This talkback period gives the playwrights information and feedback, which they can use when going back to the re-writing process of their play, Chelimsky said.

“The feedback of the community is tremendously important,” Chelimsky said. “This is who we’re creating the work for. That’s the one place where it’s really a totally living, breathing, growing, changing organism, and this audience very distinctly gets to be a part of it.”

The last day of the festival, July 31, will be a “marathon day.”

This means that all three of the new plays will be performed, beginning at 11 a.m. and finishing at approximately 10 p.m. McSweeney said there will be breaks for lunch and dinner, which will allow time for staff to prepare the set for the next play.

Each of the plays will have their own costumes and props, which are the responsibility of the design fellows, McSweeney said. When it comes time to actually perform each of the plays, actors can have script in hand, but the play will still have a staged set.

“The World Onstage” series also takes place during this season’s NPW Festival. This in-depth, pre-show discussions focus on the bigger

issues raised in each of the new plays.

The first of “The World Onstage” discussions will be held at 12:45 p.m. July 26 and focus on “build.”

The second discussion takes place at 6:30 p.m. July 28 and will focus on worldly issues in the play “Elijah.”

The last of this series will be at 12:45 p.m. July 30 and will focus on issues in “Carve.”

All three discussions will take place at the Brawdy Theater Offices.

Several other events also make up this year’s festival. One of these is the first-ever Chautauqua Play Commission, awarded to playwright Kate Fodor. The commission is supported by the John C. Court Family Foundation and was given in conjunction with the Chautauqua Writers’ Center.

A one-man show, called Chau-talk-one, will feature Michael Gaston performing “Swimming Through Abu Dhabi.” This performance will take place at 7 p.m. July 30 at Bratton Theater.

At 12:30 p.m. on July 29, a NPW Festival panel discussion will be held at Bratton Theater. This discussion will dig into the festival deeper than the Brown Bag lunches and will focus on the state of American new play development rather than simply the state of new play development in Chautauqua.

The festival will run over a two-week period, and tickets for each of the new plays are now available for purchase. The plays will be performed at Bratton Theater.

CTC embraces community’s mixed reactions to ‘Three Sisters’

Suzi Starheim
Staff Writer

As guests leave Bratton Theater after seeing Chautauqua Theater Company’s production of “Three Sisters,” a mixture of opinions can be heard about the play.

This mixture of opinions comes from the untraditional nature CTC uses to perform Anton Chekhov’s traditional Russian play about three sisters longing to make their way back to their hometown of Moscow.

Although not all reactions to Guest Director Brian Mertes’ more modern twist on Chekhov’s play were positive, Artistic Director Vivienne Benesch said all reactions are “totally welcome and encouraged.”

“We’re embracing the spirit of great Chautauqua dialogue,” Benesch said. “People are coming at it from both sides, or many sides, of the fence — if that’s possible.”

The play, which began its run July 6, has its final two performances at 2:15 p.m. and 8 p.m. Sunday at Bratton Theater. Throughout the play’s 11-day run, the company offered 15 performances.

Ultimately, Benesch said

the members of CTC knew they were bringing a rather untraditional form of a Chekhov play to audiences, but in doing so, they also brought a challenge to actors and audiences.

“We knew that we were bringing a new style of work from what our norm has been of late,” Benesch said. “We always like to challenge our audiences. There are many ways in which to do that. This is yet another one.”

Mertes, who directs productions of Chekhov plays at his home on Lake Lucille each summer, came in with what Benesch said was a real, genuine, challenging exploration of the text for CTC actors and audiences.

“What we came up with, no one could have guessed what that was,” Benesch said. “Perhaps what I loved about working with Brian so much was he came in with so many ideas about what he loves about the play but very few set ideas about what this group of people was going to do with this play.”

Artistic Director Ethan McSweeney said that although not all guests may have initially understood the

“You don’t have to like everything we do, but we want you to have a good experience of theater no matter what, and if it doesn’t fit your schedule one day, you can come back and see it another day.”

—Ethan McSweeney
Artistic Director

direction the production had taken, the enthusiasm and conversation surrounding it made it a theatrical success.

“I’m enormously proud of the production and the excitement that it’s generated,” McSweeney said. “Theater asks for people to respond to it, and if a tree falls in the forest and nobody says a thing, that’s actually a tragedy. But when it falls and people say, ‘I couldn’t stand it,’ or ‘I loved it, and I thought it was thrilling,’ that’s exciting. I think it’s been a really great challenge for our company and

a great challenge for our audiences, and I’m proud of both groups for having risen to the occasion.”

McSweeney noted the talent of the CTC actors. He will direct the last production of the season — William Shakespeare’s “Love’s Labour’s Lost.”

“I am particularly inspired by the work of the ensemble, which is palpable in this production,” McSweeney said. “I say that as I am about to set out directing them in ‘Love’s Labour’s Lost.’ I’m actually a tiny bit intimidated by how good they are.”

In addition to initial conflicting opinions about the show, another issue CTC faced with this production was the length of the play, which ran at approximately three-and-a-half hours. While this may have been a short run time for a production of “Three Sisters,” McSweeney said this length of time might not have fit into everyone’s schedule.

Because of this dilemma, CTC decided to establish a policy whereas guests could leave one show at intermission but return to another show after intermission for free with their ticket stub from the first show. This process enabled guests to enjoy as much of the show as possible while not having to miss

out on other events.

“You don’t have to like everything we do, but we want you to have a good experience of theater no matter what, and if it doesn’t fit your schedule one day, you can come back and see it another day,” McSweeney said.

Overall, McSweeney said this production gave audience members and actors a challenge, and they succeeded in traveling through it. It also would have made Chekhov proud, he said.

“Chekhov would be rolling in his grave with laughter,” McSweeney said.

The production closes Sunday at Bratton Theater.

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Milestones

IN MEMORIAM

Troy Piro

Troy Piro died on May 30, 2011, at his home in Baltimore, Md., after a long struggle with cancer.

He was born in Erath, La., but left that state early in life to join the military. He later started a career in the commercial aviation industry. He was introduced to Chautauqua by his partner of many years, Tim Holland, whose family began a presence there in the 1960s.

Troy quickly embraced the community that is Chautauqua and was an active volunteer with the Friends of Chautauqua Theater Company and an avid gardener, winning recognition from the Bird, Tree & Garden Club. He loved walking the grounds with his two Tibetan Terriers.

H. Thomas Wineman Jr.

A summer resident of Chautauqua and a winter resident of Boynton Beach, Fla., H. Thomas Wineman Jr. died suddenly on Saturday, July 9, 2011, at the age of 57.



Wineman

Tom served with great distinction for almost 21 years as the floral director for Chautauqua Institution. His magnificent floral designs were visible on the Amphitheater stage in addition to the Athenaeum Hotel Grand Lobby and adjoining rooms.

His signature artistic style showcased exotic flowers and indigenous grasses creating the whimsical centerpieces desired at private parties, corporate receptions, weddings, anniversaries and bar / bat mitzvahs. His proudest moment at Chautauqua was designing the arrangements for President Clinton's visit to the Institution.

His unusual design style attracted attention from his fellow professionals with annual invitations to participate in the grandeur of the Rose Bowl Parade. A team leader for Fiesta Parade Floats, his team's effort garnered the 2011 top award for the float honoring President Reagan. A 15-year veteran of the Rose Parade, Tom gladly spent his Christmas and New Years vacation working non-

stop arranging massive fresh exotic flowers into spectacular arrangements on his assigned floats to make sure everyone who watched the parade marveled at the detail of each one. His dedication over the years brought him numerous awards.

Born and raised in Edgewood, Pa., Tom graduated from Delaware Valley College with a degree in Ornamental Horticulture in 1976.

He will be missed by his family and numerous friends. He is survived by his mother, Lou B. Wineman of Chautauqua; his father, Harry T. Wineman Sr. of Las Vegas, NV; his brother, Joseph A. Wineman, DMD of Henderson, NV; and his sisters, Deborah B. Wienke, of Sewall's Point, Fla., and Cassandra W. Hoffmeister of Glen Ellyn, IL.

A Celebration of Life Service will be held at 11:30 a.m. Saturday, Aug. 20, in the Amphitheater. In lieu of flowers, the family suggests donations may be made in his name to the Chautauqua Foundation, The Bishop's Garden Fund, P.O. Box 28, Chautauqua, NY 14722.

William Holland Jr.

On Nov. 28, 2010, William T. Holland Jr., M.D., died in Scottsdale, Ariz., after a long illness.

In 1969, while practicing as a young ophthalmologist in nearby Meadville, Pa., Holland purchased a home in Chautauqua Institution at 30 Miller Ave. for his wife and their four children. For almost three decades, the house served as the summer retreat for the family. Daily tennis matches and weekend Lightning sailboat races were favorite activities during those years. After he retired to Arizona and sold the family cottage, two of Holland's children became property owners at Chautauqua, thus maintaining a connection to that special place.

In the spirit of lifelong learning that is the essence of the Chautauqua experience, after retiring from medicine, Bill pursued his true passion and earned both his bachelor's degree and master's degree in music.

He is survived by his wife of 57 years, "Happy," his four children, a sister and seven grandchildren.



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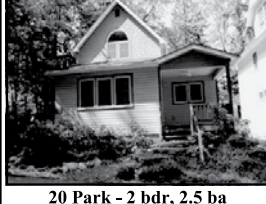
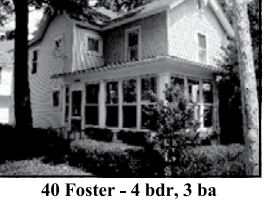



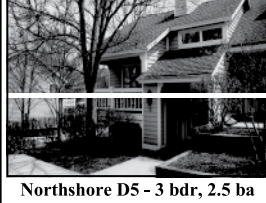

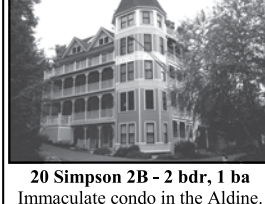
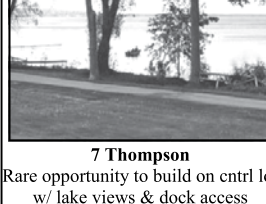
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COMMUNITY

Porch Discussion sheds light on marketing impact of PBS special

Taylor Rogers
Staff Writer

George Murphy, Chautauqua's vice president and chief marketing officer, said he wants Chautauqua to "own" surrounding marketing areas and "attack" problems at the Main Gate, but most of all, he wants to draw people in.

Murphy spoke to nearly 60 people Wednesday on the Hultquist Center porch about the Institution's recent marketing strategies and the effects of the WNED documentary "Chautauqua: An American Narrative."

He took 30 minutes to discuss the different ways the Institution is reaching out to new audiences and managing its brand, followed by suggestions and concerns from attendees.

The dialogue was part of the weekly Trustee Porch Discussions, which are held at 9:30 a.m. on Wednesdays.

Murphy opened his talk by saying the number of visitors to Chautauqua was on the decline when he first came here in the fall of 2010. His initial goal was to get three to five percent more people here per year in the next five to 10 years, translating to roughly 50 to 100 more visitors per week.

"It's a manageable number, and I think it's something we can go after," Murphy said.

The Marketing and Communications team at Chautauqua has executed Murphy's plan through a variety of programs and changes.

Murphy referenced the WNED special "Chautauqua: An American Narrative," which he said was equivalent to a \$10 million ad campaign.

"I thought it was a spectacular piece," Murphy said. "Especially if you didn't know Chautauqua, I think it gave you a good breadth of what was going on."

The impact was palpable, he said. The special covered 85 percent of the country and increased hits to the Institution's website by 90,000 throughout the following 60 days. About 60,000 of those visitors had never been to the website.

The hits came from all over, Murphy said, though he added that it's a goal of the department to "own" the surrounding areas of Buffalo, N.Y., Cleveland, Pittsburgh, Rochester and Toronto. The audience in these areas should be familiar with Chautauqua and its programming.

The subsequent challenge is getting those visitors to become interested enough in planning a visit. Murphy said that's what he's currently focused on.

He said his team also has been removing some Chautauqua "language" from *cweb.org*. Chautauquans communicate with words like "season," "gate pass," "pillars" and "parking pass," but for new people, Murphy said, it's often overwhelming to try and navigate how the Institution works.

"If you communicate that way to people, you shut them down," he said.

So they revamped the website to offer more interaction. They added more video and photos and modified the accommodations section of the website with more options and an easier setup. He added they also want to increase ticket purchasing over the Web — the ultimate goal being a simple, complete way to plan a visit before you come to the grounds.

The WNED special also gave Chautauqua an opportunity to get feedback. Murphy said the Institution set up a "call station" so those interested could get more information from the Institution and vice versa.

Those who called were generally "empty nesters," Murphy said, and they were mostly interested in a



George Murphy, vice president and chief marketing officer, updates members of the Chautauqua Institution Board of Trustees and the community on the Institution's recent marketing efforts on the Hultquist Center porch Wednesday morning.

short visit. The Institution has since seen a 6 percent increase in tickets purchased for one-night to two-week stays this summer, reflecting the interest expressed at the call center.

But roughly one-third of those who do end up purchasing a short-term (one- to two-week) ticket don't return every year, and Murphy said he wants to know why.

"I'm not naive," Murphy said. "It could be that they can only afford one vacation every year or they cycle between different areas, but it could be they didn't have a good experience."

He's using surveys to determine why visitors come in the first place and then what they think as they're leaving the grounds. The exit sur-

vey is a new addition to the Institution's marketing strategy.

Perhaps one of the topics discussed most on the Hultquist porch was that of social media. Murphy said the Institution has recently invested time and money on social media efforts, advertising to some special historical and arts-related groups.

"We basically dissected the nine weeks," Murphy said. "We dissected the four pillars, and we've gone on the Web through Google (Ads) primarily, and we're targeting some very specific people."

He gave the example of Week Nine's topic: "The Path to the Civil War." Social media offers the chance to connect with hundreds of clubs and

organizations interested in history.

Murphy said he's also working on ways to improve customer service, from better and faster service at the Refectory to improving traffic on Saturdays at the Main Gate.

But the most controversial topic covered Wednesday morning was that of the yellow program insert in the *Daily* versus the program booklet the Institution used to publish the month before the season began. Murphy said he eliminated the program guide because a considerable amount of the information was incorrect, but attendees voiced that it offered helpful information beyond the schedule itself. Murphy said he will consider bringing back some elements of the program guide in the future.


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CLSC Alumni Association's annual Great American Picnic to feed, entertain

Aaron Krumheuer
Staff Writer

What better way to celebrate the midpoint of the summer than with a Great American Picnic?

The Chautauqua Literary and Scientific Circle Alumni Association once again will host the annual get-together from noon to 3 p.m. Sunday on the front lawn of Alumni Hall. It's a fundraiser and a Chautauqua-wide block party with plenty of food, music, entertainment and fun.

"It's a labor of love," said Dick Karslake, president of the CLSC Alumni Association and member of the Class of 1999.

Held annually since 1980, the picnic has grown every year. The CLSC Class of 2010 is responsible for organizing it this year, but members from all classes join in to help serve and prepare the massive amounts of food.

The Thursday Morning Brass Band will perform, and a brand new bike from the Jamestown Cycle Shop will be offered as a raffle prize. There will be a juggler and games for kids like a bean bag toss, putt-putt challenge and "the old ring the bell with the mallet," a crowd favorite, Karslake said.

For those curious about their future, the mysterious fortune teller Madame Davide will again make an appearance.

Like any good picnic, it's the food that takes center stage. The CLSC Alumni Association will cook up hot dogs and serve baked beans, potato salad, watermelon, soda and lemonade, some of which is donated by the Athenaeum Hotel, Lighthouse Point Grocery and Tops Friendly Markets. All food transactions will be paid for with tickets, which are on

Sophie Van Seventer, 10, swings a mallet down toward the lever of the high striker game at the 2010 CLSC Great American Picnic.

sale at the picnic, and there will also be a bake sale.


"The proceeds go toward the maintenance of Alumni Hall and other activities of the CLSC Alumni Association, which is of course in support of the general CLSC

and thereby, Chautauqua," Karslake said.


In case the weather turns sour, the rain date is July 24, but Karslake predicted that "if it rains on Sunday, it will pause long enough for us to have our picnic."

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Stella Rimington discusses her career in British intelligence during Wednesday’s morning lecture in the Amphitheater.

Photo | Greg Funka

Happenings in the hub of Chautauqua



Left and above photos | Megan Tan



Photo | Eve Edelheit

LEFT: Relatives and friends of the Pender family, which supports the Family Entertainment Series through an endowment with the Chautauqua Foundation, watch Week Two’s “Expecting the Impossible: Mark Nizer’s Live 3D Show” and anticipate Nizer’s next juggling act.

MIDDLE: After the performance of “An Evening with Will and Anthony Nunziata” during Week One, a couple glances over the program as patrons exit the Amphitheater.

RIGHT: Two young ladies take in Chautauqua Symphony Orchestra’s Thursday performance.

Daily Photo Reprints

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VISUAL ARTS

Scholarship, arts development focus of VACI Partners fundraisers

Elora Tocci
Staff Writer

Scholarship.

It's a concept that serves as a synonym of sorts for hope and opportunity, a chance for students who wish to expand their minds to study and learn in places they may not otherwise be able to afford.

Chautauqua's School of Art is no exception — each summer, about 40 students spend seven weeks learning, studying and creating with the help of scholarship money.

That money comes in part from VACI Partners, a volunteer group that supports the Visual Arts at Chautauqua Institution and works to promote and sustain arts programs on the grounds.

Two VACI Partners events will run this week to raise money for next summer's art scholarships.

The first event, Art in the Park, will run from noon to 4:30 p.m. Sunday in Miller Park. Local artists from Jamestown, Dunkirk, Buffalo and surrounding areas have purchased tables on which they will display and sell their work.

Jack McKibbon, president of VACI Partners, said a range of different types of artwork will be on sale, and the goal, in addition to fundraising, is to attract people from the local community as well as from inside the grounds.

"We really have two

world-class galleries here, and we want to support the visual arts in Western New York and make our programs here as strong as possible," McKibbon said. "If artists feel good about having their work here, it attracts higher quality work, higher quality teachers, higher quality students. It's a domino effect."

VACI Partners' second fundraiser, Stroll through the Arts, will take place from 5:30 p.m. to 8 p.m. Thursday. A \$75 ticket gets you dinner and drinks supplied by the Athenaeum Hotel, live music and dancing in the streets near Fowler-Kellogg Art Center and Strohl Art Center. A silent auction will be held to sell chairs painted and designed by local artists and, for the first time at this annual event, art students will sell their work — and donate all the money they make to the scholarship fund for next summer's students.

During the interview process for this summer, student candidates were told to bring art with them or make time to create pieces that they could sell at Stroll through the Arts. This way, they could contribute to next year's class and give back to the programs that helped them pay their way this summer.

McKibbon said the students are excited to help out a group of students they have yet to meet and make a



Daily file photo

Patrons view exhibited work in Fowler-Kellogg Art Center during Stroll through the Arts in 2010.

tangible difference in these strangers' art lives, the same way strangers made a difference in theirs. He said VACI Partners hopes to make VACI as self-sufficient as possible so that the Institution can dedicate more of its funds to other programs.

But the scholarship program is about more than just giving students money

to live in Bellinger Hall for the summer and purchase art supplies. Each art student gets "adopted" for the summer by a family who is passionate about the visual arts, and in many cases, those students find a second home with their adoptive families.

Lisa Jakab, McKibbon's adopted student this summer,

said the program helps her feel connected to Chautauqua and exposes her to the Chautauquan way of life that she wouldn't otherwise experience. She spends almost all of her time in her studio or in class and doesn't attend many of the lectures or programming outside of the art program's offerings.

"It helps you to connect

with people in the community and feel like you're a part of it," she said.

McKibbon and his wife have adopted a crop of students over the years, and he said they still keep in touch with many of them.

"We're very pleased with the relationships we've developed with our students," he said. "It's been a lot of fun."

Quiet Regulations

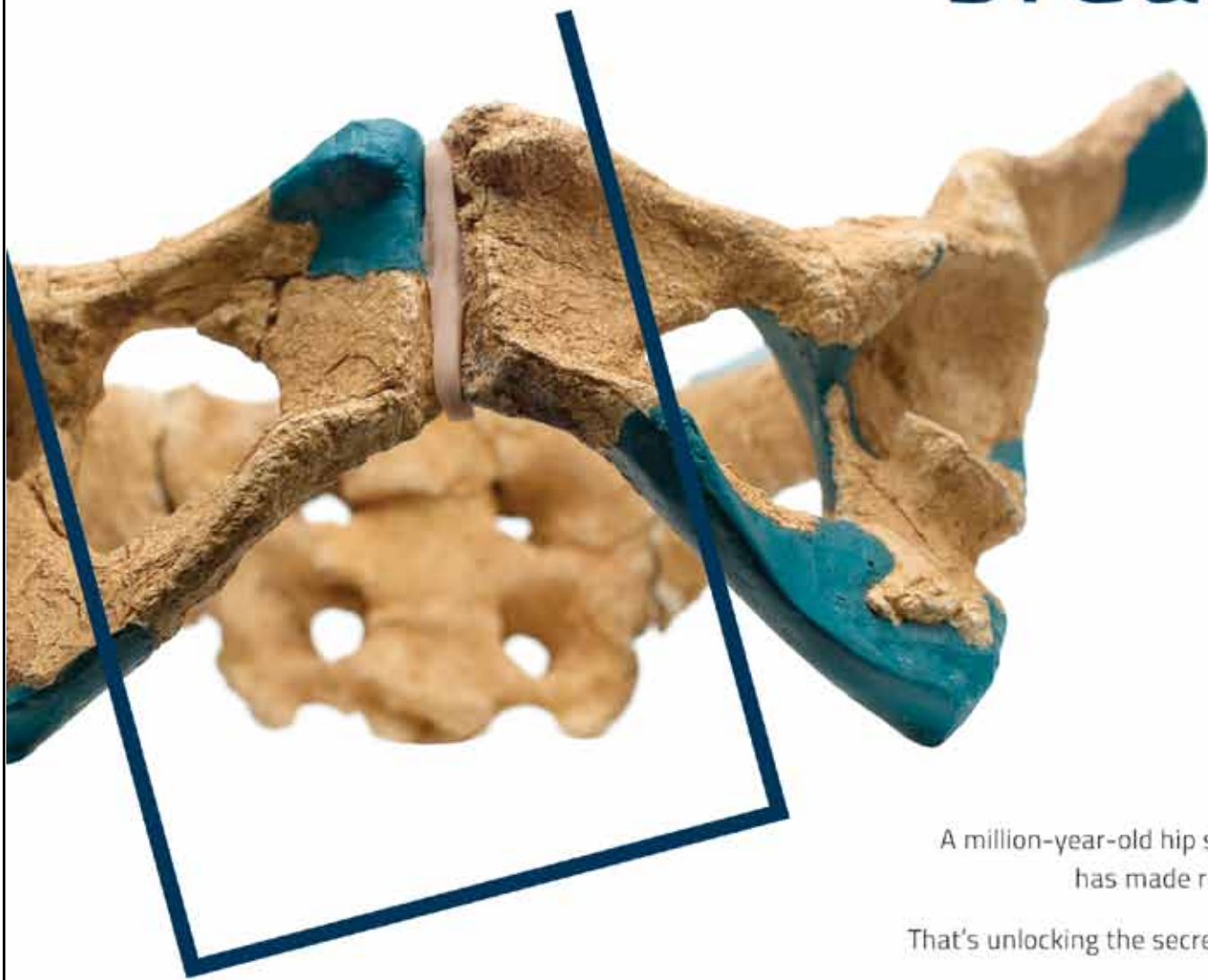
Because Chautauqua's tranquility is part of its attraction, noises from whatever source — radios, dogs, etc. — should be kept to a minimum on the grounds. Out of respect for those in attendance, silence should be observed near public buildings in which programs are taking place. General quiet on the Chautauqua grounds shall be maintained from midnight to 7 a.m.

The WNED documentary "Chautauqua: An American Narrative," which premiered on PBS stations nationwide earlier this year, will be broadcast on local cable Access Channel 5 throughout the 2011 Season.

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TOP LEFT: Amanda Hudak takes a break from Boys’ and Girls’ Club Water Olympics events Wednesday on the Club waterfront. ABOVE LEFT: A bit too young for these events, a future camper wishes she could participate. TOP RIGHT: Campers Johnathan Rosen, Charlie Strohl and Noah Lieber, members of the red team, try and get a hoola hoop around each group member faster than the other team.



'CONTROLLED CHAOS'

Competitive Water Olympics really all about cooperation and fun

Story by **Patrick Hosken** | Photos by **Eve Edelheit**

At 2 p.m. Wednesday, rows of Boys’ and Girls’ Club campers lined the shore behind Beeson Youth Center. Dressed in swimwear and wrapped in beach towels, the kids eagerly awaited instructions from Chuck Bauer, Club’s aquatic director, who stood on the dock in front of them, megaphone in hand.



Camper chants of “Red, red!” and “Let’s go blue!” clashed against each other, eventually blending into one loud roar. The kids were split up into those two colorful teams, with the painted bodies to indicate which side they were on. Megaphone to his mouth, Bauer called the kids into the water by group, beginning the 2011 Water Olympics, a Club tradition. John Chubb, Club’s assistant director, said the Water Olympics has been an annual activity since before his time here as a camper. Since then, Water Olympics has grown into a two-hour marathon of physical activities both in and out of the water. “It’s two hours of controlled chaos,” Chubb said. Beginning at 2 p.m., the younger campers vied to score points for their respective teams in swimming races, inner tube pulls and the “sponge relay” — a competition that required them to collect more floating sponges than the other team and deposit them into a bucket held by a counselor on the dock. At 3 p.m., the younger crowd came back onto land for volleyball and other field games led by Club’s counselors-in-training. This freed up spots in the water for the older kids to compete in kayak races, water polo and general swimming. Close to Beeson’s back entrance, Club staff members stood behind a table littered with red and blue paint and brushes, ready to redecorate any camper whose colors washed off in the water. After the staff touched up a young girl, she ran away and shouted, “Spread the red!” Soon, four nearby girls joined in the chant, showing their team pride. Bauer, sporting a blue shirt and red pants to show bipartisanship, kept watch all the while on the dock, moving the events along via his megaphone. In addition to maintaining the pace of the activities, he also informed the young Water Olympians when it was their turn for a watermelon break. A voice suddenly buzzed through the speakers hanging from Beeson’s back porch. “Attention! After seven events, the blue team has 20 points, and the red team has 15.” Though the Airband event may be more popular, Chubb said, Water Olympics and Track and Field Day are the two oldest Club activities still continued today. The dates of the two are switched around each year to accommodate the changing schedule of today’s Chautauqua visitors. Just as Club has grown, Chubb said, Water Olympics has grown with it.



When he was a camper here, Club groups consisted of about 18 or 19 kids, Chubb said. Now, that number has doubled. With about 560 Water Olympics participants this year, the staff had to ensure there were enough activities to keep all the kids active. Another announcement blared over the Beeson speakers after about an hour of activities. “Attention! After 37 events, the blue team has 90 points, and the red team has 99.” Water Olympics is quite the event to prepare for, according to Jack Voelker, the director of Recreation and Youth Services. Club could only handle — and appreciate — an event like Water Olympics once a season. That’s what makes it so special. “You can’t have an event like Water Olympics every week,” Voelker said. More than a decade ago, Club was a little more competitive, Chubb said. Campers would arrive and immediately be placed on either the red or blue team, an association that lasted their entire stay at Club. The two teams competed weekly, keeping a running score all season long. Now, Water Olympics is the only event that splits the campers up, but it’s a throwback to a Club tradition that some former campers, like Chubb, remember to this day. “It’s a little more cooperative today, but people like the tradition,” Chubb said, pointing to his red shirt. “I was on the red team (as a camper).” At the end of the event, the scores were announced over the loudspeaker. This was the moment of truth for the campers who had competed all day to find out which team would reign victorious. “Attention! The final score is: blue team, 158.5 points; red team, 256.5 points!” Amid celebratory cheers, hugs and smiles, Bauer revealed the true goal of the Water Olympics. “Nobody will remember who won tomorrow, but today, they had a wonderful time,” he said.

ABOVE TOP RIGHT: (From left to right) Campers Josephine Shostak, Kayla Abramowitz, and Jenelle Hanson cheer for their team. ABOVE MIDDLE RIGHT: Abby Moschel screams with spirit for her team before attempting to bring the greased watermelon back to her side. LEFT: The Boys’ and Girls’ hosted the 2011 water Olympics on Wednesday. BELOW LEFT: Campers participated in a variety of water activities. BELOW RIGHT: (From left to right) Campers Clara Muffitt, Alli Stilick, Lily Nagle and Julia Strohl huddle in a circle as they say cheers for the red team.



COMMUNITY



TOP: Athenaeum Hotel's Special Functions staff director Mickey Murray creases a table cloth for a flawless presentation at a Chautauqua Foundation event held at a private residence outside the grounds.

The "SpeFunc" crew shares a laugh prior to supporting a Chautauqua Foundation event at the Athenaeum Hotel. From left to right, Thorin Kane, Aaron Andzelick, Anders Kane, Mary Richardson, Melanie Chmura, and Karli Panebianco. Missing from the seven-member crew is Ashley Johnson.

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Playgrounds

A playground for preschool children is located at the Children's School, Hurst and Pratt avenues. A playground for school-age children is located at the Boys' and Girls' Club. Both are available to the public during non-program hours. An additional playground for school-age children is located in the wooded area adjacent to the Chautauqua Tennis Center.

The Athenaeum's Delta Force

Murray leads and mentors elite 'SpeFunc' squad

John Ford | Staff Writer
Photos | Megan Tan

The Athenaeum Hotel general manager kept calling, but Michele "Mickey" Murray wouldn't return his calls.

This went on for several weeks in 1993, the GM calling, Murray suspecting he wanted to offer her a job at the Institution. For her, having a summer vacation that year was more important.

Finally, she relented and called him back.

Mickey can laugh about it now, after 17 years of recruiting, training, developing, mentoring, leading and loving the Delta Force in Chautauqua Institution hospitality — the Athenaeum Hotel's Special Functions staff.

"We have a special bond," Murray reflected the other day. "All these years, so many different young people, but we stay in touch. There must have been nearly a hundred during my time here at the Institution, but I can tell you where most anyone is now, or find out pretty quickly if I don't know."

A seventh generation native of the hamlet of Kiantone, N.Y., south of Jamestown, Murray still enjoys her morning and evening commutes to the Institution.

"I can clear out the mental debris of another busy day on the way home," she said, "and get ready for the next set of waves on the way in next morning."

Those waves of work get relentless during the season at Chautauqua. Looking over her group's commitments for next week, Murray realized that "we have 44 events on the calendar now. That might increase a bit, but I doubt it will drop."

No day has fewer than five separate, individual events. Special Functions does the setup, serves the food and beverages and cleans up afterward. The Special Functions employees also handle associated logistics, like sound systems, as necessary.

"But really," Murray said, "we do whatever the client wants."

To cope, Murray relies on her staff of seven college students. Four are returning veterans, including an assistant manager and a team captain. The

group begins coming together in May, rehearsing for the season's rigors by working weddings, pre-season parties and other events.

Morale is high. No one could really recall the last time any team member called in sick. Days off cannot be presumed.

"We can rack up a lot of overtime," team captain Anders Kane said.

"Our work is varied; we do a lot outside the hotel, and we know what we do helps the Institution," he continued. "The seven of us really form a bond with each other and with Mickey."

Murray herself remains stalwart in the face of so much work, a self-professed perfectionist and workaholic who'll wade in and pull her share.

"I want us to do things right, because others expect it of us and we expect it of ourselves," she said.

A typical work week for the Special Functions team includes numerous visitor events.

"We call ourselves 'SpeFunc,'" said Karli Panebianco, assistant manager and five-year Institution veteran.

Murray said there are "lots of day trippers who love to visit Chautauqua Institution on tours."

Buses deposit them at the hotel almost every day.

Then there are specific gatherings like a College of Wooster conclave, a Yale University alumni group and an offsite meeting sponsored by *Highlights*, a children's magazine. Road Scholar, an Elderhostel group, is often on the schedule.


"Many of these are recurring events, and we do get a lot of repeat customers," Murray said.

"Mickey and her staff are an absolutely indispensable part of our hotel operations," said Athenaeum General Manager Bruce Stanton. "I have an idea of what life around here might be like without her. We like it when she is here."

Murray recently completed a successful battle with cancer.

See **ATHENAEUM**, Page B3

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COMMUNITY



ABOVE: Thorin Kane, right, organizes platters for a Chautauqua Foundation luncheon as Mary Richardson and Melanie Chmura, in mirror, await further instruction.

ATHENAEUM

FROM PAGE B2

“When I got sick,” she said, “my daughter Sarah came back to Chautauqua County and helped me through my toughest times. She also filled in for me at the Athenaeum for parts of two busy summers. From helping me, Sarah developed an interest in nursing, and she just got her nursing degree the other day.

“And get this: When she was filling for me at the hotel, she reconnected with chef Dave Heald — they’d worked together at the old Park Grill years ago — and now they’re engaged to be married at Chautauqua in September.”

Murray is especially proud of her graduates.

“So many have gone on to great things,” she said. “There are doctors, lawyers, government experts. ... Of all my alumni, I only had to dismiss two of them over all this time. Both were for disciplinary reasons outside the office.”

The current SpeFunc crew members clearly like and support each other. They also know that a lot of the work directly supports the efforts of the Institution’s Development Office.

“We treat all our jobs as really important,” Panebianco said, “but Mickey lets us know who we’re serving and why they are important to the Institution.”

Panebianco worked at the President’s Cottage and in the Athenaeum dining room prior to joining the Special Functions crew. A 2008 psychology major from SUNY Fredonia, she has since graduation worked as a pre-school teacher and nanny outside the Chautauqua summer season.

“The three guys on Mickey’s crew call themselves the ‘A-Team,’” Panebianco said with a laugh. “So the women are known as ‘Mickey’s girls.’”

Kane, from Dewittville, N.Y., is entering his senior year at West Virginia University.

“I have a lot of experience in the food service industry,” he said. “In this area, I’ve worked in various capacities at the old Olives Restaurant and the Watermark in Mayville, at Guppy’s across the lake and at the Surf Club in Bemus Point.

“To make some extra money at school and to clear my head, I work as a manager at a catering service. I need to clear my head because I’m a computer science

major specializing in computer forensics. I’m in a fast-track program leading to a master’s degree.”

Kane said he hopes to work for the government after graduation.

Kane’s brother Thorin is another part of the “A-Team,” continuing a Chautauqua family tradition begun by their elder brother Eric. Thorin Kane started out as a journalism major at SUNY Oswego but took Astronomy 101 in his second semester, “and I have never looked back,” he said.

“Of 10,000 students at Oswego, there are eight astronomy majors,” he said. “I’m going to specialize in astrophysics.”

Does he look at the clear moonless night sky somewhat differently?

“Yeah,” he chuckled. “I guess I probably do. We are so dwarfed by the unquantifiable immensity of space. I look at the night sky and see the very definition of infinity. And I’m the type of guy who made it through Stephen Hawking’s *Brief History of Time* the first time I tried to navigate the sheer density of it.”

The rest of “Mickey’s girls” are Ashley Johnson, Melanie Chmura and Mary Richardson.

Johnson, in her first year at the Institution, is headed to Mercyhurst College in Erie, Pa., in the fall to study hospital-ity management.

Chmura, entering her senior year at Slippery Rock University, is in her second Chautauqua season, as is Richardson, also heading to Mercyhurst to study fashion merchandising.

The last of the crew is Hiram College junior Aaron Andzelik, a biomedical humanities major who intends to go to optometry school after graduation. Andzelik is in his second year at the Institution, lives just down Route 394 on the way to Jamestown and has known the Kane clan since high school.

His first job at Chautauqua, Andzelik said, was as a paperboy for *The Chautauquan Daily*.

“The first year I sold the paper, it cost 40 cents,” he said. “We worked out a cute little jingle to attract business down on Bestor Plaza. Then, the next year, the price rose to 50 cents. It was a big deal for us: We had to change the jingle, and we also had to listen to the laments of long-time Chautauquans who reminded us of when the *Daily* cost only a dime.”



RIGHT: Special Functions assistant manager Karli Panebianco discusses the day’s remaining agenda with Murray as team member Mary Richardson (far left) waits for the event’s guests to arrive. BOTTOM RIGHT: Murray, a self-described perfectionist, makes last minute adjustments to the attire of Erik Barmore, who ladles out soup at the Athenaeum Hotel luncheon buffet. “I dress all the kids,” Murray said.

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RELIGION

Sacred Song service to celebrate ‘Art and Soul’

Emma Morehart
Staff Writer

For one of the only times during the Chautauqua Season, the music at this Sunday’s Sacred Song service will not be the main element of the evening.

Some audience members may zone in on the candles; others may notice the robes; and many in the back of the Amphitheater will take in banners that run from ceiling to floor.

This week, the service will correspond to the Week Four afternoon theme of “Art and Soul.”

So Jared Jacobsen, organist and coordinator of worship and sacred music, pulled out all the art that the Sacred Song services have accumulated over the years for this week’s service, “Let Everything That Hath Breath Praise the Lord: Celebrating the Arts in Worship.”

“I hit upon the idea that we have created or commissioned a fair amount of stuff here to use for worship,” Jacobsen said. “There is a church here on the grounds; it looks like a church, and it tastes like a church ... but it’s not big enough for us. So what we do is take this all-purpose space and turn it into a church.”

Jacobsen and the Rev. Joan Brown Campbell, director of the Department of Religion, have been converting the Amp into a sacred space for years, and the decorations get more intricate and creative with every new idea.

“Little by little over the past 15 years, I’ve been adding some touches around the edges

to try to make it feel very Chautauqua but still feel like we’ve set aside this as a sacred space,” Jacobsen said.

All of the items are specific to worship, and some are even particular to a type of worship. For example, Jacobsen sought out communion bowls carved by a local artist that were made of trees on the grounds that had died or been cut down. After buying the man’s entire collection, Jacobsen hired him to make more.

Jeff Greenham, the former head of the ceramics department at Chautauqua’s School of Art, designed and created approximately 20 blue-and-gold chalices for communion and a larger, ceremonial one for Campbell to use on stage.

“When we do communion once a summer, I would like to have as much of the communion logistics as possible reflect Chautauqua,” Jacobsen said. “It’s important to me that things should look and feel like what they actually are. The handmade quality of that appeals to me. They’re just very Chautauqua because they’re totally unique to this place.”

Other pieces are staples of the Amp stage every day. Campbell has a reversible scarlet red and black robe that she wears for worship almost every day, and a stole that matches. Her worship notebook, though only a common Office Max purchase, looks more liturgical after a member of the choir sewed a cover out of beautiful and understated cloth, Jacobsen said.

When Jacobsen and Campbell began work-

ing with the Abrahamic Program for Young Adults to plan their annual Abrahamic program, a woman named Nancy Chinn made three banners that run the height of the Amp depicting the Biblical stories of Abraham, Sarah and Isaac, and Hagar and Ishmael.

Not all of the artwork, however, is visual. Even the hymns and anthems Jacobsen chose for the service have either been specifically commissioned for Chautauqua or are special to the Institution.

The poet Thomas Troeger wrote a piece specifically about Chautauqua, so the Institution hired Alice Parker, an American choral composer, to write the tune for the poem. The hymn, which used to be played every week, has been on the shelf since 1999. On Sunday, Jacobsen will dust it off.

“It was art created by an artist in good faith, and I don’t think it should just be put into a dumpster,” Jacobsen said. “It might not be the most resonant piece with people here, but I think it’s worth getting out again.”

Chautauqua commissioned another anthem called “Through Our Fragmentary Prayers,” based off of another Troeger poem that was a favorite of Jacobsen’s predecessor. The Chautauqua Choir commissioned Fred Swan, a famous American organist and musician, to write an arrangement of the hymn “Too Splendid for Speech but Ripe for a Song,” which Swan wrote specifically with Chautauqua in mind.

“He knew what the Chautauqua Choir

could do, and he knew what I like to play,” Jacobsen said. “It’s a wonderful piece to paint pictures and sound, and each verse of Troeger’s text is painting using sounds that are unique to the Massey organ and the Chautauqua Choir in the Amp.”

The choir also will perform “As a Chalice Cast of Gold,” by K. Lee Scott, commissioned by the Institution to reflect that Christians are “vessels of faith” that should be filled to overflowing.

“It’s a very nice piece, very different from the Fred Swan piece, which is kind of rowdy and fun and tongue-in-cheek and uses some interesting effects musically,” Jacobsen said. “This one is very different. It is very sleek and contemplative.”

In addition to the robes, chalices, bowls and banners, flower arrangements grace the stage every week, candles light the edges and small artistic details sanctify the service. Jacobsen even wrote a prayer that honors artists and architects who create pieces that speak to holiness and sacredness.

“It’s the little subliminal touches that we do that are part of celebrating the arts in worship,” Jacobsen said. “It’s become a very hands-on thing here to do worship in ways that surprised us all. I didn’t realize until I started making a list of all the things that we’ve done even recently that are hand-crafted and specific to this place.”

Mystic Heart co-founder Subagh to lead Week Four meditation

Emily Perper
Staff Writer

It’s cool outside and probably cloudy, since the sun is still deciding whether to make an appearance this morning. You blink several times, shove your gate pass blindly in the direction of a sleepy attendant and wheel your bike through the Main Gate. You enter the Welcome Center, glimpsing a simple black-and-white sign guiding you toward your destination. You open the door. A blast of heat. You take a seat with 20 other Chautauquans of all ages. You breathe deep and begin.

The Mystic Heart Program is in its 11th season. Its purpose is to educate Chautauquans about the spiritual and meditative practices of traditions outside of the Abrahamic canopy. Participants explore a variety of spiritual traditions over the course of the season, including Hinduism, Sikhism, Buddhism, Sufism, contemplative Christianity and Kabbalah.

“At the heart of each of these traditions is this mystic understanding, which in some ways is quite different from ‘religion,’ per se,” said Subagh Singh Khalsa, the co-founder and director of the Mystic Heart Program. “What we do is not so much based on faith and belief (but is an attempt to discover) that which is ineffable and indescribable but available and

accessible.”

His own tradition is Sikh Dharma. He practices Kundalini yoga as well.

Subagh said he considers himself to be a facilitator, rather than an instructor, of meditative practice.

“I make no predictions about what their experience will be, what they might get from it,” Subagh said.

This unpredictability isn’t just for beginners. Subagh has practiced for approximately 40 years and still works this way.

“I maintain that relation in my own practice,” he said. “I don’t sit to meditate so that I can become X, Y, or Z.”

But there are tangible long-term benefits: Subagh explained that his years of meditative practice affirm within him commitment, awareness and gratitude.

His wife and Mystic Heart co-founder, Subagh Kaur, added that daily practice has helped her to deal with adverse situations.

This will be the second week this season Subagh has led the Mystic Heart morning meditation; he led Week Two and will lead again Week Eight.

Each morning, participants will practice silent breathing and other breathing exercises, as well as chanting and use of mantra.

Mystic Heart fills a void in Chautauqua, and the lifelong learners visiting the grounds

appreciate the opportunity to experience new practices.

The Fund for the Exploration of World Religions and Spiritual Practices, now in its second year, helps to support Mystic Heart and other programs like it.

“One of the indicators of the success of the program is that every year, more people make the effort to come,” Subagh said.

Subagh also teaches the Tuesday and Thursday meditation seminars. Tuesday’s is called “Healing Ourselves, Healing the World,” and Thursday’s is “Meditation: Tapping into Your Creative Self.”

In an effort to make meditation more accessible for all types of Chautauquan experiences, Mystic Heart offers Wednesday evening meditation at 7:45 p.m., led by Carol McKiernan.

Mystic Heart offers morning meditation from 7:15 a.m. to 8 a.m. Monday through Friday at the Main Gate Welcome Center. The meditation seminars are held from 12:30 p.m. to 1:55 p.m. on Tuesdays and Thursdays in the Hall of Missions. Wednesday sessions are from 7:15 p.m. to 7:45 p.m. in the Main Gate Welcome Center Conference Room.

There is no charge, but donations are accepted. Gate passes are required for events held in the Main Gate Welcome Center. Chautauquans of all ages, traditions and levels of experience are welcome.



Photo | Megan Tan

Subagh Singh Khalsa, year round resident of Chautauqua Institution, and his wife Subagh Kaur co-direct the Mystic Heart Program, which provides a variety of meditative practices to the Institution. Subagh Khalsa considers himself facilitator rather than an instructor. “I try to guide them into the practice and let them have their own experience,” he said.

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SYMPHONY

REVIEW



Photo | Eve Edelheit

Alban Gerhardt performs Saint-Saëns’ Cello Concerto No. 1 in A minor, Op. 33, under the baton of Miguel Harth-Bedoya.

Harth-Bedoya, Gerhardt combine for a crowd-pleasing evening

John Chacona
Guest Reviewer

The buzz around the young conductor Miguel Harth-Bedoya is that he’s in the running to succeed the departed Stefan Sanderling as the Chautauqua Symphony Orchestra’s music director.

On paper, he’s a compelling candidate: young, full of energy and with a growing list of high-profile gigs (a protégé of Esa-Pekka Salonen, he was at Tanglewood last weekend). Harth-Bedoya looks great in a cowboy hat (check out his web-site), has a million-dollar smile and a crisp podium manner that projects confidence and energy. Like his mentor, he gets an admirably clear, focused sound from the orchestra — a necessity in the French music that made up two-thirds of his concert on Thursday evening, Bastille Day.

Clarity is the prize in the music of Maurice Ravel, perhaps the most French of composers. But it’s only won by not falling headlong into the voluptuousness of his dazzling orchestration. The “Rapsodie Espagnole” further seduces with local



Photo | Eve Edelheit

Alban Gerhardt on the cello

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color (authentic, too: Ravel’s mother was Basque). It’s easy to overdo this, and one might expect the Peruvian-born Harth-Bedoya to assert his authority in music with a Spanish accent. To his credit, he did not, leading a performance of understatement and orderliness (also authentic; the composer’s father was a Swiss engineer) — perhaps a bit too meticulous, though the closing FERIA, marked assez anime, danced.

The Camille Saint-Saëns Cello Concerto No. 1 in A minor, Op. 33 is a young man’s piece, written when the composer was a comparative boy of 37 (he would live just short of half a century longer), and in the young German-born New Yorker Alban Gerhardt, it found a persuasive advocate. Gerhardt, who has a wide-eyed and expressive face, played the music with the proper measure of respect and fire, digging into the chewy opening theme with ardor. He could be graceful, too. Gerhardt made the little mock minuet of a slow movement, lovingly shaped by Harth-Bedoya, into a lyric arioso.

And he took some chances, interpolating octaves into one of the flashier moments in the closing Allegro. Why not? The Saint-Saëns is not exactly a monument of probity. Showing off is the point, and Gerhardt managed to do so without sounding vulgar or flippant. He made a strong case for the work and seemed to enjoy himself doing so.

Nikolai Rimsky-Korsakov’s 1888 “Scheherazade” is by now so familiar as to be inconsequential, but listen closer and you hear strange snippets of Russian folk tunes and advanced, sometimes startling, turns of harmony. Stravinsky learned

more from Rimsky-Korsakov than he would admit. Harth-Bedoya’s admirable clarity of orchestral texture brought all of this out. Like Ravel’s “Rapsodie,” Rimsky-Korsakov’s four-movement symphonic suite can seduce with color, but the trick is for the conductor to be an Impressionist, not a Fauvist. This Harth-Bedoya largely did, though even he succumbed to the IMAX sensory density of Rimsky-Korsakov’s climaxes, which made an appropriately grand noise. And in the opening movement, he did something I’ve never heard: make the piece sound almost German. His tightly argued and impressively controlled approach transformed Rimsky-Korsakov into a Slavic Richard Wagner.

Harth-Bedoya’s tempo was quite plastic, and he gave his players wide interpretive latitude in the numerous instrumentals that adorn “Scheherazade’s” glittering, Fabergé-egg surface. This is a good way to win the hearts of your musicians — and perhaps ultimately, a job. The audience seemed to like it, too.

It would be nice for whoever is named the new CSO music director to have section players as distinguished as Emmanuelle Boisvert. For 23 years, Boisvert had been concertmaster with the Detroit Symphony Orchestra before she fled the turmoil there less than two months ago to join the Dallas Symphony Orchestra. Her presence at the back of the first violins was as notable an example of luxury casting as the venerable shed ever may have seen.

John Chacona is a freelance writer for the Erie Times-News.

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RELIGION



Interfaith News

COMPILED BY MEG VIEHE

Baptist House

The Rev. William Foster gives a sermon titled “A Lesson in Faith,” at 9:30 a.m. Sunday in Baptist House, 35 Clark Ave. Oboist Rebecca Scarnati and pianist Marjorie Kemper present special music.

Foster, a graduate of Wake Forest University and Southwestern Baptist Theological Seminary, serves as director of pastoral care of St. Joseph Mercy Health System in Ann Arbor, Mich. This week, he shares the Baptist House chaplaincy with his wife, the Rev. Beth Foster.

Blessing and Healing Daily Service

The Blessing and Healing service, sponsored by the Department of Religion, takes place at 10:15 a.m. weekdays in the Randell Chapel of the United Church of Christ headquarters. This service is one opportunity that provides a time for quiet prayer in the midst of a busy Chautauqua schedule.

Catholic Community

Mass is 5 p.m. Saturday in the Hall of Philosophy. Sunday Masses are 9:15 a.m. in the Hall of Christ and 12:15 p.m. in the Hall of Philosophy.

Daily Mass is celebrated at 8:45 a.m. and 12:10 p.m. weekdays and 8:45 a.m. Saturday in the Episcopal Chapel of the Good Shepherd.

The Rev. Edward Palumbos, pastor of Church of the Assumption in Fairport, N.Y., and the Rev. Edward Mehok, professor emeritus at Notre Dame College, South Euclid, Ohio, and associate at St. Felicitas Church, Euclid, Ohio, are priests-in-residence this week at the Catholic House.

The Rev. Todd Remick is spiritual advisor of the Chautauqua Catholic Community and pastor of St. Mary of Lourdes in Mayville and Bemus Point.

Deacon Ray and Pat Deendorf of All Saints Parish, Corning, and Deanna Bliss of Mayville are host and hostesses at the Catholic House

on the corner of Palestine Avenue and the brick walk.

The Chautauqua Catholic Community celebrates its 25th anniversary July 31 in the Hall of Philosophy. At 1 p.m., Jon Schmitz, Chautauqua historian and archivist and member of the Chautauqua Catholic Community board, presents a lecture titled, “The Narrow Gate Pass: Chautauqua and the U.S. Catholic Church.” The Most Rev. Edward U. Kmiec, Bishop of Buffalo, presides at a Mass at 1:30 p.m. Priests who have served the community throughout the last 25 years have been invited to attend.

Chabad Lubavitch

Rabbi Zalman Vilenkin presides at the 9:30 a.m. Shabbat service in the library of the Everett Jewish Life Center. The Torah reading is from Pinchas (Numbers 25:10). A Kiddush in memory of Charles Shuman’s grandparents and uncles. תפילין is at noon.

Shabbat ends at 9:43 p.m.

Rabbi Zalman Vilenkin presents “Kabbalah: The Meaning and Purpose of Prayer” at 9:15 a.m. Monday in the Library Room of Alumni Hall. Join us for an in-depth study of prayer and its structure, meaning and purpose.

All Chautauquans are invited to attend our community Shabbat dinner at 7:15 p.m. Friday at the Everett Jewish Life Center at Chautauqua. Space is limited for this delicious four-course dinner served in a warm and welcoming atmosphere. For reservations, call 716-357-3467 or email zevilenkin@aol.com. The fee is \$25.

Christian Science House

“Life,” a lesson composed of readings from the Bible and *Science and Health with Key to the Scriptures* by Mary Baker Eddy, is the subject of the 9:30 a.m. Sunday service in the Christian Science Chapel at 10 Center Ave.

Everyone is welcome to use the study room, which is open 24 hours every day, to study, borrow or purchase the Bible and Christian Sci-

ence books and literature.

The *Christian Science Monitor* is also available at Smith Memorial Library and for purchase at the Chautauqua Bookstore.

Disciples of Christ

“How Awesome is This Place!” is the communion meditation at 9:30 a.m. Sunday at the Disciples of Christ Headquarters House, 32 Clark Ave. Rick and Jayna Powell, co-chaplains for the Disciples houses this week, lead the service using the scripture, Genesis 28:10-19a. They examine how certain places can empower, influence and strengthen us for generations to come. All are welcome at the service.

Rick and Jayna Powell serve at Christian Temple (DOC) in Baltimore. Rick Powell is senior pastor and enjoys preaching and writing. Last year while at Chautauqua, he completed “My Two Cents” — a compilation of his newsletter articles over the years.

As an elder and leader at Christian Temple, Jayna works with the Christian Youth Fellowship and also, a women’s movie and Bible study group. As the faith relations coordinator for Habitat for Humanity of the Chesapeake, she works with all faiths in the hope of ending poverty housing.

The Powells’ three adult sons, Isaac, Micah and Jordan, all agree that Chautauqua is an “awesome place.”

Episcopal Chapel of the Good Shepherd

The Episcopal Chapel of the Good Shepherd welcomes the Rev. Julie Murdoch, rector of St. Thomas à Becket Episcopal Church in Morgantown, W. Va., to preside at the 7:45 a.m. and 9 a.m. Sunday Holy Eucharist with hymns at the Chapel of the Good Shepherd, Clark and Park avenues.

Called to this congregation in December 2008, Murdoch reported her parish is “blessedly vibrant, comprising people with a wide range of backgrounds, ages and interests.”

Before taking this call, she served for several years in the Maryland suburbs of Washington, D.C., and monthly as a volunteer chaplain at the Washington National Cathedral. Prior to ordination, she was an attorney and worked for the Army as a JAG officer, for the Federal Aviation Ad-



Photo | Megan Tan

Two Sunday morning worship attendees embrace each other during the service’s Offering of Peace.

ministration and for a consulting company.

She and her husband, Scott, have three sons. This will be their first visit to the grounds.

A service of Compline is held at 9:30 p.m. Sunday in the Chapel.

Holy Communion is celebrated 7:45 a.m. weekdays. The chapel is handicap-accessible via an elevator on the Park Avenue side of the church. More information about the Chapel can be found at www.chautauquaepiscopalchapel.org. Information about the Episcopal Cottage is at www.episcopalcottage.com.

ECOC

The Ecumenical Community of Chautauqua opens for the 2011 Season with some exciting physical changes. Phase Two of remodeling is completed with an addition of an elevator that permits access to two of our three buildings. Eventually, the third building will be connected. The kitchen in the Bird-Werner building has been completely redesigned and remodeled to provide more dining space for guests. Two additional bathrooms have been completed in the Shaw House.

The ECOC welcomes interim managers Marge and Ed Johnston, who are serving for the first five weeks. The ECOC provides low-cost accommodations in a community setting.

Food Bank Donations

Hurlbut Memorial Community United Methodist Church accepts nonperishable food items for the Ashville Food Pantry. Drop off food donations at any time at the Scott Avenue entrance of the church.

Hebrew Congregation

The Hebrew Congregation holds a Sabbath morning service at 9:30 a.m. Saturday in the sanctuary of Hurlbut

Church. Rabbi Susan Stone leads the service and Janet Mostow is the soloist. Paul and Judy Farber, in honor of the upcoming Bar Mitzvah of their grandson, Joseph Bell, and Rosalie, Warren and Judy Williams, sponsor a Kiddush following the service. All are welcome to attend.

The Hebrew Congregation presents the Shirley Lazarus Sunday Speaker Series at 8 p.m., Sunday in the sanctuary of Hurlbut Church. Sandy Gordon speaks about “George Segal in Art and History: Yogi Berra, Chickens, and Daumier.” Light refreshments are served. At the conclusion of the talk, bus transportation is provided on the grounds. All are welcome.

Hurlbut Church Meal Ministry

Hurlbut Church is cooking, and everyone is invited. The church serves lunch from 11:45 a.m. to 1 p.m. weekdays, and dinner from 5 p.m. to 7 p.m. each Thursday evening during the season. The church is located on the corner of Scott and Pratt avenues.

The weekday lunches offer a choice of homemade soup and sandwich; turkey salad plate; fresh fruit plate; or a special-of-the-week quiche, taco salad or crab salad. All lunches are served with a beverage and a freshly baked cookie for \$6. All meals are for eat in or take out. All proceeds from the meals benefit the mission and ministries of the Hurlbut Church.

Hurlbut Lemonade Stand

The stand serves coffee, lemonade, iced tea, a variety of sweet rolls, grilled hot dogs, hamburgers and Italian sausages 9:30 a.m. to 2 p.m. Sunday on the sidewalk in front of Hurlbut Church. Come and enjoy.

Hurlbut Church

A service of meditation, scriptures, songs, prayers, and communion is 8:30 a.m. to 9:15 a.m. Sunday. Everyone is welcome to attend.

The International Order of the King’s Daughters and Sons

The International Order of the King’s Daughters and Sons invites everyone to pray and meditate from 9 a.m. to 5 p.m. weekdays in the Ida A. Vanderbeck Chapel.

Labyrinth

Chautauquans continue to have the opportunity to learn about and walk the labyrinth during the 2011 Season. Sponsored by the Department of Religion, an orientation is presented at 7 p.m. every Monday throughout the season. This orientation includes a brief history and uses of the labyrinth.

The Chautauqua labyrinth, located next to Turner Community Center, is accessible though the Turner building or through the parking lot, if arriving via state Route 394. There is bus and tram service to Turner. Remember you gate pass. The orientation session concludes in time to attend the evening program in the Amphitheater.

Lutheran House

The Rev. Terrie Sternberg, pastor of Trinity Lutheran Church, Pulaski, Va., since 1995, presides at service of Holy Communion at 9:30 a.m. Sunday at the Lutheran House at the corner of Peck and Clark avenues. Anita Ferguson of Pompano Beach, Fla., provides our music. She is a summer resident of Chautauqua Institution.

Sternberg received a bachelor’s degree in business administration from Western Connecticut State University and her master’s degree of divinity from Lutheran Theological Southern Seminary, Columbia, S.C. She has served on several Synodical committees including Ecumenical Relations, Christian Education and Leadership Support. She was the coordinator for Virginia Synod’s summer conference, “Power of the Spirit.”

See INTERFAITH, Page B7

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COMMUNITY

Rankin earns Cawcroft Fellowship in 2011

Chautauquan Daily reporter Leah Rankin, who is responsible for covering all programming for the School of Music, has been named the Ernest Cawcroft Fellow for the 2011 Season. Established in 2009, the Cawcroft Fellowship recognizes a promising young journalist who serves as a reporter on the *Daily* staff. The fellowship pays for Rankin's salary, housing and travel expenses during the 2011 Season.

The Cawcroft Fellowship is named after Jamestown attorney and former *Daily* reporter Ernest Cawcroft, who served as a Chautauqua Institution trustee for 51 years. Chautauquan Stephen S. Anderson created the fellowship in Cawcroft's memory and is working with the Chautauqua Foundation to establish the fellowship on a permanent basis through the creation of an endowment fund. Cawcroft was elected to the board of trustees at the Institution in January 1917 at the age of 36, and served continuously until his death on Dec. 23, 1967. Among his contributions to Chautauqua are the writing of the Chautauqua Utility District Act and his working for its passage and the obtaining of the governor's signature.

Early in his career, Cawcroft became active in politics. In 1912, he was the Progressive Party candidate for state treasurer. In 1916, he was elected one of the presidential electors for the Republican candidate. In 1918, he was appointed corporation counsel for the city of Jamestown, N.Y. and served in this capacity until 1927. While Cawcroft was a student at New York University Law School, he served as a correspondent for various publications, touring the United States, Canada, Central America and Europe. During his youth, he also wrote for the *Jamestown Post*, the *Daily* and newspapers in Buffalo and Pennsylvania.

Prior to her internship

at the *Daily* this summer, Rankin recieved a master's degree from Syracuse University's Goldring Arts Journalism program with a concentration in classical and world music. In May 2010, she received a bachelor's degree in arts, music performance and English from the University of Rochester, along with a certificate in ethnomusicology from the Eastman School of Music.

"I'm lucky to spend a music-filled summer here at Chautauqua as this year's Cawcroft Fellow," Rankin said. "Mr. Anderson's support means a great deal, and I sincerely thank him for his involvement with this fellowship and *The Chautauquan Daily*."

Daily editor Matt Ewalt said Rankin's talents as a writer and her strong musical background have proven a perfect fit for the School of Music beat.

"The *Daily's* focus on arts journalism is unique among



Rankin

community newspapers, and what better environment to immerse yourself in the arts than Chautauqua?" he said.

Ewalt said that the Cawcroft Fellowship, now in its third year, has played a pivotal role in the *Daily's* growing reputation as a training ground for young journalists.

"I'm grateful for Steve's commitment to our work and to the role of education here at Chautauqua," he said.

Follansbee Memorial Chaplaincy supports Gaddy's preaching

The Mr. and Mrs. William Uhler Follansbee Memorial Chaplaincy will underwrite the preaching of Rev C. Welton Gaddy during Week Four of the 2011 Season.

William Uhler Follansbee's family established the chaplaincy in the mid-1960s to recognize his lifetime of service, which included being a founder of the Brighton Road Presbyterian Church in Pittsburgh, an elder of the Shadyside Presbyterian Church for 25 years, and a leader within the Presbyterian Association of Chautauqua during his nearly 30 years of attending the Institution until his death in 1939.

When his wife, Ruth Harper Follansbee, died in 1976, the chaplaincy's name was broadened to include her in the honor.

The Follansbees first came to Chautauqua in 1911 because of the Institution's attraction as a family place. William Uhler Follansbee, who founded and was president of the Follansbee Steel Company in Pittsburgh, spent his annual two-week vacation at Chautauqua, commuting by train for the rest of the season. The family alternated between staying at the Athenaeum, the St. Elmo and a rental home at 14 Peck Ave., which they purchased in 1924. The Follansbees enjoyed the Chautauqua Golf Club. William Uhler Follansbee helped in the efforts to save Chautauqua during the 1930s. Ruth Harper Follansbee was an active member of the Bird, Tree & Garden Club and the Women's Club.

The Follansbees' sons, Richard, Harper and "Shorty," actively participated in Chautauqua during their lifetimes. Their grandchildren and great-grandchildren continue to do so.

If you are interested in discussing the possibility of establishing an endowed chaplaincy or supporting another aspect of Chautauqua's program, please contact Karen Blozie, director of gift planning, at 716-357-6244 or email her at kblozie@ciweb.org.

Well-known Chautauquans to explore issues in annual UU 'Ethics in Everyday Life' seminar series

What do stem cell research, meaningful relationships, peace initiatives, end-of-life issues and medical advocacy have in common?

All evoke moral issues that will be addressed when the Unitarian Universalist Fellowship presents its 16th annual Ethics in Everyday Life Seminar Series.

Established in 1996, the lectures have considered ethical issues in areas including law, medicine, finance, ecology, business, philanthropy and personal crises.

This year, the series will take place at the Hall of Philosophy from 9:30 a.m. to 10:30 a.m. July 18 to July 22.



Groninger

It will feature the expertise of five well-known Chautauquans.

Monday's speaker, Jim Groninger, will discuss the developments in stem cell therapy from his insider's perspective as a business leader in companies developing new approaches to medical advances in cellular therapies

On Tuesday, Jim Walkup, a Presbyterian minister and marriage counselor with 40 years of experience, will consider ways to develop meaningful relationships throughout life.

Wednesday's speaker, Roger Doebke, is a semi-retired real estate developer and current student at Meadville Lombard Theology

School in Chicago, where he is studying for his master's degree in religion. Doebke will discuss issues of war and peace

Thursday, Shahid Aziz, who divides his time between pediatrics and palliative care, will address end-of-life issues.

Friday, Allen Steere, one of the country's leading experts on Lyme disease, will broaden his concerns to focus on issues in medical advocacy.

The Unitarian Universalist Fellowship offers this series as a gift to Chautauqua and all are encouraged to attend.

Chalfant Fund for CSO supports Opera Highlights concert

The Mary Peterson Chalfant Fund for the Chautauqua Symphony Orchestra provides funding for Saturday's Opera Highlights Concert with guest conductor Steven Osgood.

Established in 2003 by Mary Peterson Chalfant's son R. Peterson Chalfant on behalf of her estate when she died, the fund is a permanent endowment fund held within the Chautauqua Foundation for the benefit and support of the Chautauqua Symphony Orchestra. Mary was a noted pianist and was married to Clyde Chalfant. They are survived by their children R. Peterson Chalfant and Caroline Chalfant Owen.



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Class Listings For Week Four, July 17 - July 23

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FULLY ENROLLED:

225 Watercolor Made Easier; 1228 SLR Photography; 1302 Tone & Stretch; 1306 Yoga Latte; 1603 Hand Drumming For Fun and Relaxation; 1906 What’s Terroir? Vineyard Walking Tour; 2104 Optimist Sailing Beginning/Intermediate; 2227 Mindful Fiction; 2229 Playwriting Workshop

CANCELLATIONS:

323 Peak Performance in School and Beyond; 227 Seeing With An Artist’s Eye: Color; 604 Intermediate Jazz; 1319 Balleticise; 1708 Forgive and Flourish; 1805 Deepening Your Relation with God Through Group Spiritual Direction; 1946 Building Your Backyard Pond

CHANGES:

322 Write the Right Way: Daily fee should be \$16, not \$20

CONSULT CATALOG FOR COMPLETE COURSE DESCRIPTIONS AND FEE.

CATALOGS ARE AVAILABLE AT THE MAIN GATE, COLONNADE, AND OTHER LOCATIONS.

If you attend a class in Turner Community Center, bring your gate pass.

ART
100 Adult Ceramics Class (ages 18 & up): M-F, 9:00 a.m.-noon, Arts Quad, Ceramics Studio. **101 High School and Adult Ceramics** (ages 15 & up): M-F, 1:30-4:30 p.m., Arts Quad, Ceramics Studio. **102 Life Drawing** (18 & up): M-F, 9:00-10:30 a.m., Art School Annex. **105 Young Artists** (ages 6-8): M-F, 8:30-10 a.m., Turner, Rm. 204. **106 Young Artists** (ages 9-11): M-F, 10:30 a.m.-12:00 p.m., Turner, Rm. 204. **107 Young Artists** (ages 12-14): M-F, 9:00 a.m.-12:00 a.m., Turner, Rm. 202. **204 Arnold Schoenberg: The Influence In Music You Know; The Genius In Art You Will Discover** (14 & up): F, 9:00-10:30 a.m., Turner, Rm. 103. **215 Color, Glorious Color** (ages 16 & up): M-F, 1:00-3:00 p.m., Turner, Rm. 106. **226 Watercolor– Boats Along Chautauqua’s Shore** (ages 14 & up): F, 9:00-2:00 p.m., Pier Bldg. Classroom.

BUSINESS & FINANCE
404 Where To Invest Today (ages 21 & up): M-F, 9:00-10:30 a.m., Hultquist 201B.

CHILD DEVELOPMENT & YOUTH SKILLS
300 Music Babies (ages 3-18 mos. w/caregiver present): M, W, F, 9:15-9:45 a.m., Hall of Education (Sheldon), Rm. 201. **301 Music Toddlers** (ages 18 mos.-3 yrs. w/ caregiver present): M, W, F, 10:15-10:45 a.m., Hall of Education (Sheldon), Rm. 201. **305 Toddler Time** (ages 18 mos.-36 mos. w/ caregiver present): Tu & Th, 9:15– 10:00 a.m., Hall of Education, Rm. 201. **310 YOUTH SCHOLAR Theatre Arts** (ages 10-14): M-Th, 2:00-3:30 p.m., Turner Conference. **313 Tween Poetry Workshop** (ages 9-12): M-F, 1:30-2:30 p.m., Library Classroom. **320 Tween Authors– Creative Writing Course** (ages 9-12): M-F, 4:00-5:30 p.m., Alumni Hall Poetry Classroom. **321 Who Wants To Be A Millionaire** (ages 12 & up): M-F, 4:00-5:30 p.m., Hultquist 201A. **322 Write The Right Way** (ages 6 & up): M-Th, 4:15-5:30 p.m., Beeson, Rm. 1.

COMPUTER
500 Organizing, Securing, and Backing Up Your Computer With Windows 7 (ages 17 & up): M-F, 9:10-10:25 a.m., Hurlbut Church, Rm. 3. **501 Editing Digital Photographs with Photoshop Elements 9 (Level I)** (ages 17 & up): M-F, 9:10-10:25 a.m., Turner, Rm. 101. **502 Creating Multimedia Presentations Using Microsoft Powerpoint 2010** (ages 17 & up): M-F, 12:30-1:45 p.m., Hurlbut Church, Rm. 3. **503 New! Getting Started with Your iPad** (ages 17 & up): M-F, 12:30-1:45 p.m., Turner, Rm. 101. **504 Using Facebook for Connecting With Family and Friends** (ages 17 & up): M & Tu, 2:00-3:15 p.m., Turner, Rm. 101. **505 Organizing and Sharing Your Digital Photos and Movies with Windows Live Photo Gallery/Movie Maker** (ages 17 & up): W-F 2:00-3:15 p.m., Turner, Rm. 101. **506 Going Beyond the Basics with Photoshop Element 9. (Level II)** (ages 17 & up): M-F 3:30-4:45 p.m., Turner, Rm. 101. **507 Introduction to Robotics for Young Inventors** (ages 7-10): M-F, 10:45 a.m.-12:00 p.m., Hurlbut Church, Rm. 1. **508 Discover 3D Animation with Carnegie Mellon University’s Alice** (ages 10-16): M-F, 10:45 a.m.-12:00 p.m., Hurlbut Church, Rm. 3. **509 The Games Factory 2** (ages 10-16): M-F 10:45 a.m.-12:00 p.m., Turner, Rm.101. **510 Robotics I & II** (ages 10-16): M-F, 12:30-1:45 p.m., Hurlbut Church, Rm. 1. **511 All About Me** (ages 7-10): M-F, 2:00-3:15 p.m., Hurlbut Church, Rm. 1.

NEW SPECIAL OFFER!

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SCHOOL of DANCE
600 Creative Movement (ages 3-4): M,W,F 4:00-4:30 p.m., Carnahan-Jackson Dance Studios. **601 Creative Movement** (ages 5-6): M,W,F, 4:30-5:00 p.m., Carnahan-Jackson Dance Studios. **602 Introduction to Ballet** (ages 7-12): Tu & Th, 4:00-5:00 p.m., Carnahan-Jackson Dance Studios. **603 Ballet** (ages 13 & up): M,W,F, 5:00-6:30 p.m., Carnahan-Jackson Dance Studios.

DANCE/OTHER
702 Middle Eastern Dance– Beginning Fundamentals (ages 13 & up): M-F, 3:30-5:00 p.m., Heinz Fitness, Rm. 1. **703 Mom/Dad and Tot Dance** (ages 18 mos-3 years w/ caregiver present): M-W, 3:00-3:45 p.m., Heinz Fitness, Rm. 2.

EDUCATION
802 College Admissions Boot Camp (ages 14 & up): M-F, 4:15-5:45 p.m., Hall of Education, Rm. 202.

GAMES & RECREATION
2100-2103 Saturday Races: Sat., 9:30 a.m.- noon, Turney Sailing Center.

2105 Guided Sailing Experience (all ages, 12 & under must be accompanied by registered adult): Tu, 1:00-2:00 p.m., Turney Sailing Center. **2106 Guided Sailing Experience** (all ages, 12 & under must be accompanied by registered adult): Th, 1:00-2:00 p.m., Turney Sailing Center. **2107 Advanced Youth Sailing** (ages 8-21): M-F, 1:00-4:00 p.m., Turney Sailing Center. **2108 Teen Sailing: Beginner/ Intermediate** (ages 13-17): M-F, 9:00 a.m.– 12:00 p.m., Turney Sailing Center. **2109 Adult Sailing:Beginner/Intermediate** (ages 18 & up): M-F, 1:00-4:00 p.m., Turney Sailing Center. **1100 N.Y.S. Safe Boating Course for Youth** (Free, Pre-registered students only, ages 10-17, M-F, 12:15-2:00 p.m., Beeson Youth Center, Rm. 1. **1110 Introduction to Mah Jongg** (ages 12 & up): M-F, 9:15-10:30 a.m., Sports Club.

HANDCRAFTS & HOBBIES
1211 Beading For Tweens (ages 8-12): M-F, 4:30-5:45 p.m., Turner, Rm. 107. **1226 Crochet Five Scarves in Five Days** (ages 12 & up): M-F, 12:30-1:45 p.m., Hall of Education, Rm. 202. **1227 Let’s Play and Make Jewelrv With Polymer Clay** (ages 12 & up): M-F, 12:30-2:30 p.m., Turner, Rm. 102. **1229 Easv and Fun Jewelrv Techniques** (ages 12 & up): M-F, 3:00-5:00 p.m., Turner, Rm. 102. **1230 What’s On Your Porch** (ages 18 & up): M-F, 3:30-5:30 p.m., Pier Bldg. Classroom.

HEALTH & FITNESS
1301 Gentle Yoga (ages 15 & up): M-F, 7:30-8:45 a.m., Hurlbut Church, M. Lawrance Rm. **1303 Low Impact Aerobics** (ages 16 & up): Tu & Th 9:00-10:00 a.m., Heinz Beach Fitness, Rm. 1. **1304 Step Plus Strength** (ages 16 & up): M & W, 9:00-10:00 a.m., Heinz Beach Fitness, Rm. 1. **1305 Yoga and You-Advanced Beginning** (ages 15 & up): M-F, 9:15-10:15 a.m., Hurlbut Church, M. Lawrence Rm. **1307 Aerobic Conditioning** (ages 16 & up): M,W,F, 9:15-10:15 a.m., Turner Gym. **1308 Zumba** (ages 18 & up): Tu & Th, 9:15-10:15 a.m., Turner Gym. **1310 Strength and Sculpt** (ages 16 & up): Tu & Th, 12:30-1:30 p.m., Heinz Beach Fitness, Rm. 2. **1311 Water Exercise for Your Good Health** (ages 10 & up): M,W,F, 3:00-4:00 p.m., Turner Pool. **1315 Hatha Yoga/ Advanced Beginners** (ages 14 & up): M-F, 9:00-10:30 a.m., Turner, Rm. 203. **1316 Learning Better Balance** (ages 12 & up): M-F, 12:30-1:45 p.m., Hurlbut Church, M. Lawrance Rm. **1320 Exercise Can Be Fun (For Seniors)** (ages 18 & up): M,W,F, 12:30-1:30 p.m., Heinz Beach Fitness, Rm. 1.

HEALTH
1334 Arts In Healthcare: Creative Pathways to Health and Healing (ages 18 & up): M-F, 9:00-10:30 a.m., Turner, Rm. 102.

THE WRITERS’ CENTER
2206 “People On The Bridge”: Poetry Across Arts and Cultures (ages 18 & up): M-F, 8:30-10:30 a.m. Literary Arts Poetry Rm. **2207 AUDITOR: “People On The Bridge”: Poetry Across Arts and Cultures** (ages 18 & up): M-F, 8:30-10:30 a.m. Literary Arts Poetry Rm. **2228 AUDITOR: Mindful Fiction: Writing In The Moment** (ages 18 & up): M-F, 1:15-3:15 p.m., Literary Arts Prose Rm.

WRITING OTHER
1403 Your Hidden Book (ages 18 & up): M-F, 8:30-10:30 a.m., Octagon. **1404 Writing For The Trades** (ages 18 & up): M-F, 3:00-4:30 p.m., Octagon.

LITERATURE COURSES
1417 The Saturday Morning Short Story Discussion Group: Tan, Two Kinds (ages 16 & up): Sat., 9:15-10:30 a.m., Library Classroom. **1424 Rumi To Rilke: Spiritual Poetry** (ages 18 & up): M-F, 12:30-1:30 p.m., Hultquist 101. **1425 Shakespearean Intrigue** (ages 16 & up): M-F, 4:00-5:15 p.m., Turner, Rm. 105.

MUSIC/OTHER
1605 Play Guitar For Beginners (ages 10 & up): M-F, 9:00-9:45 a.m., Turner, Rm. 208. **1606 Read Music** (ages 10 & up): M-F, 10:00-10:30 a.m., Turner, Rm. 208. **1607 Guitar Ensemble** (ages 10 & up): M-F, 12:15-1:15 p.m., Turner, Rm. 208. **1608 Beginning Music Piano Course For Toddlers Through Tweens** (ages 3-4): M-Th, 1:45-2:30 p.m., Turner, Rm. 208. **1609 Beginning Music Piano Course For Toddlers Through Tweens** (ages 5-6): M-Th, 3:00-3:50 p.m., Turner, Rm. 208. **1610 Beginning Music Piano Course For Toddlers Through Tweens** (ages 7-8): M-Th, 4:05-4:55 p.m., Turner, Rm. 208. **1611 Beginning Music Piano Course For Toddlers Through Tweens** (ages 9-10): M-Th, 5:00-5:50 p.m., Turner, Rm. 208. **1612 Jazz History– The Swing Era** (ages 16 & up): M-F, 9:00-10:30 a.m., Hurlbut Sanctuary. **1613 What’s All The Screaming About? Opera For The Uninitiated** (ages 16 & up): M & Tu, 12:30-2:00 p.m., Hurlbut Sanctuary. **1614 Medieval Mystical Chant** (ages 16 & up): W-F, 3:30-5:00 p.m., Hurlbut Sanctuary.

PERSONAL AND PROFESSIONAL DEVELOPMENT
1707 101 Tips For Exploring Your Bucket List And The World (ages 16 & up): W-F, 9:00-10:30 a.m., Turner, Rm. 107. **1709 The Art of Public Speaking** (ages 15 & up): M-Th, 12:30-1:45 p.m., Turner, Rm. 103. **1710 Exploring Images With Groups: A Window Into The Soul** (ages 18 & up): W-F, 12:30-1:45 p.m., Hultquist 201A. **1711 Civil Conversations: Understanding And Managing Difference In Today’s World** (ages 18 & up): M-W, 3:30– 4:45 p.m., Hultquist 201B.

RELIGION AND PHILOSOPHY
1803 Christianity: The Basics (ages 16 & up): M-F, 9:00-10:30 a.m., Hultquist 101. **1804 The Power of Keeping a Prayer Journal** (ages 18 & up): M-W, 3:30-5:00 p.m., Hall of Education, Rm. 204.

SPECIAL INTEREST
1905 All New Soup’s On (ages 16 & up): M & Tu, 3:00-5:00 p.m., Turner, Rm. 205. **1908 Porch Suppers** (ages 17 & up): W-F, 12:30-2:30 p.m., Turner, Rm. 205. **1912 Real Men Cook Dinner** (ages 17 & up): Th & F, 3:30-5:30 p.m., Turner, Rm. 205. **1944 The Fiction of Documentary** (ages 16 & up): M-F, 9:00-10:30 a.m., Turner, Rm. 105. **1945 Make No Law** (ages 15 & up): M-F, 9:15-10:30 a.m., Library Classroom. **1947 Women’s History Through Clothing** (ages 15 & up): M-W, 1:00-2:15 p.m., Turner, Rm. 105. **1948 Horticulture Therapy: The Restorative Value of Gardens and Plants** (ages 16 & up): Tu-F, 3:00-4:00 p.m., Turner, Rm. 107.

THEATRE ARTS
2002 Landing The Role: How To Succeed At Auditioning (ages 16 & up): M-W. 3:00-5:00 p.m., Hall of Education, Rm. 201. **2003 A Reader’s Theatre** (ages 18 & up): M-F. 3:00-5:00 p.m., Hultquist 101.

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Note: Registration is no longer available at Turner Community Center

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FOR SALE BY OWNER
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EDUCATION

FREE CLASSES Aug. 13. 8:30 AM Musky Fishing Seminar, Mike Speery. 11:30 AM Shoreline Planting, CWC Jane Conroe- Registration limited to 50. Chautauqua Marina 716-753-3913. Boatsafety@aol.com

FOR SALE

CHAUTAUQUA POSTCARDS for sale. Large collection many one of a kind. Review Sunday 3:30pm to 5:30 at 15 Haven & Fletcher

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JEWELRY

JEWELRY Elegant essentials jewelry sale by Chautauquan Sydney Robinson. Sunday, July 17 1-4pm at 41 Cookman. Season-long display at 15 South second floor 357-3590

PETS

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7-16

AXYDLBAAXR
is LONGFELLOW

One letter stands for another. In this sample, A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

CRYPTOQUOTE

E Z J A R H Z R I H P F T H D H T H M
I H F M D H Q A P F A Z D H Z X A P H
E F S D F S E J S D I S X H S J A Z

H D V Z N S A . — J F E C H I U C A I H M
Yesterday's Cryptoquote: MY SAD
CONVICTION IS THAT PEOPLE CAN ONLY
AGREE ABOUT WHAT THEY'RE NOT REALLY
INTERESTED IN. — BERTRAND RUSSELL

SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 9 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Concepts Sudoku increases from Monday to Sunday.

Conceptis Sudoku

By Dave Green

		1	2	3	6	5		
		4				9		
3				5				4
4			6	8	1			5
9				4				6
		7				2		
		3	5	7	9	1		

Difficulty Level ★★★★★

7/16

6	9	3	7	8	2	4	5	1
4	7	5	3	6	1	2	9	8
1	2	8	4	5	9	6	7	3
3	5	2	1	4	7	8	6	9
9	6	1	8	3	5	7	4	2
7	8	4	2	9	6	1	3	5
5	1	6	9	7	8	3	2	4
2	4	9	6	1	3	5	8	7
8	3	7	5	2	4	9	1	6

Difficulty Level ★★★★★

7/15



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COMMUNITY

SUN ‘N’ GAMES



Lauren, left, and Colleen Graves play hillbilly golf on the lawn in front of the Athenaeum Hotel during week 2.



Evan Crosby and Jonathan Turri work on building a sand castle on Children's Beach earlier this summer.

Couple extends Chautauqua experience through volunteering

Sarah Gelfand
Staff Writer

It's easy to sit in a lecture and hear about how to fix the government or how to find the common good, but a challenge for Chautauquans is taking those lessons and calls to action outside the gates.

Susan McKee and Hal Simmons have done just that — actively taking what they learn here at Chautauqua and putting it into action.

Simmons created an Abrahamic Initiative in their hometown of Denver. McKee is the founder of women4women-knitting4peace, a peace movement that claims Chautauqua as its headquarters.

On top of it all, McKee and Simmons are first-time volunteers for the Chautauqua Fund, putting time back into the Institution. As they take their inspirations from Chautauqua outside of the Institution, they also put their time back in.

McKee's parents both came to the grounds in their youth — her father vacationed here in the off-season, and her mother worked here in the summers during her college years. In 1979, the family bought the house they still return to 30 years later.

Simmons was brought into the Chautauqua fold the year before he and McKee married.

"I liked (Chautauqua) so much," Simmons said. "We changed all our vacations so we could come here."

This year, he serves as coordinator of scripture readers for the Department of Religion.

McKee and Simmons' 20-year-old daughter, Kate, is the third generation of Chautauquans in their family.

"Kate says she's been here for 22 years, even though she's only 20 years old," McKee said. "She counts the summer I was pregnant and

then the next summer (when) she was 10 months old."

Their summers at Chautauqua have marked individual and family milestones.

"Kate has grown up here, learned to ride a bike here, had her first ice cream cone here, went to Children's School and Club," McKee said. "Lots of those firsts that are big deals in little kids' lives. I think if we looked for the single, most critical or formative influence in our family's life, that's touched everybody individually and as a family, I think it would be Chautauqua."

McKee, who recently finished seminary and is going through the process of ordination with the United Church of Christ, said Chautauqua is a place of spiritual renewal — of pilgrimage — for her and their family. Their spiritual and philanthropic activities stem from their Chautauqua experience.

In 1999, the Department of Religion launched the Abrahamic Initiative, and it was a turning point for the family. Simmons, a retired general merchandise manager, saw the importance and impact of the program and brought it back to Denver. Working with St. John's Cathedral there, Simmons was told he had to start the program on his own, so he did.

Today, the Abrahamic Initiative in Denver has touched hundreds and even thousands of lives across the three Abrahamic faiths through small-group activities, dialogues and dinner groups.

"It's life transforming," Simmons said. "One of the takeaways I have from Chautauqua is that everyone I know now is different from the people I knew 12 years ago, because we're into this interfaith community, and that's what we do."

Five years later, in the Hall of Philosophy, McKee had

her own moment of action. McKee knew she needed to get involved as she listened to discussions and pleas for peace from Joan Chittister and women from the Israeli peace village Neve Shalom/Wahat al-Salam in 2004.

"Joan Chittister was the keynote speaker of the week, and her message that year was that peace will never happen until women get involved in radical new ways," McKee said. "I spent a lot of time thinking through the winter and trying to figure it out with my priests and spiritual leaders. When I returned to Chautauqua the next summer, I had an inspiration about what could happen, what could be radical peacemaking, and it's the notion that knitting needles and crochet hooks and prayer are ultimately more powerful than bombs."

The result was women4women-knitting4peace, an organization focusing on women knitting items that have a spiritual and interfaith connotation. Members have knitted more than 12,000 items and personally delivered them to 36 countries.

McKee refers to Chautauqua as the "mothership" of the organization; the Institution still plays a large role in women4women-knitting4peace, and McKee sees the organization as an ambassador of Chautauquan values.

Chautauqua has made a definitive impact on both



Hal Simmons, Kate McKee Simmons and Susan McKee pose for a portrait at their summer home on the grounds at Chautauqua Institution.

the McKee-Simmons family members and the many lives they've touched outside of Chautauqua. McKee and Simmons' response was to give back.

"I love coming home when I come to Chautauqua," McKee said. "When you're a part of a huge extended family, as Chautauqua is, you want to give back; you want to contribute, and I think we want to help keep Chautauqua as a healthy place financially and wherever else we can contribute."

In addition to a planned

gift with the Chautauqua Foundation, McKee and Simmons are taking on a new philanthropic duty this season: volunteering with the Chautauqua Fund.

"I'm looking forward to getting to know people we would otherwise not meet," McKee said. "We'll meet people from other parts of the country that we can share our Chautauqua experiences with and learn something from — what excites them about Chautauqua. And hopefully in the process, give

back to Chautauqua."

McKee and Simmons said volunteering would allow them to give back in a new and engaging way. Their volunteerism will help perpetuate the combination of activism and spiritual and familial fulfillment that Chautauqua spurred in their own lives. That Chautauqua experience encouraged them to give back both inside and outside the gates, creating meaning both in their own lives and throughout the world.

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PROGRAM

MOON’S OVER MY HOTEL

Sa
SATURDAY,
JULY 16

- 7:00 (7 – 11) **Farmers Market.**
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 9:00 **Chautauqua Property Owners Association General Meeting.** Hall of Philosophy
- 9:30 **Hebrew Congregation Sabbath Service.** **Rabbi Susan Stone; Janet Mostow**, soloist. Hurlbut Church sanctuary
- 9:30 **Chabad Lubavitch Community Shabbat Service.** **Rabbi Zalman Vilenkin.** Kiddush will follow. Everett Jewish Life Center Library
- 10:00 **Chautauqua Institution Board of Trustees Open Forum.** Hall of Philosophy
- 12:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 12:00 (12:00–2:30) **Social Bridge** (Programmed by the Chautauqua Women’s Club.) For men and women. Women’s Clubhouse
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:00 **Student Recital.** School of Music. (Benefits the Chautauqua Women’s Club Scholarship Fund.) McKnight Hall

- 2:15 **THEATER.** **Anton Chekhov’s Three Sisters.** **Brian Mertes**, director. (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices and 45 minutes before curtain at the Bratton kiosk.) Bratton Theater
- 3:00 **LECTURE.** (Programmed by Chautauqua Women’s Club.) **Contemporary Issue Forum.** “The End of Civility?” **Regina Barreca**, professor of English and Feminist Theory, University of Connecticut; author, essayist, humorist. Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 4:00 (4-6) **Open House.** John R. Turney Sailing Center
- 5:00 **Catholic Mass.** Hall of Philosophy
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA OPERA HIGHLIGHTS** **Steven Osgood**, guest conductor; **Chautauqua Opera Apprentice and Studio Artists.** Amphitheater



Photo | Greg Funka

The moon rises behind the Athenæum Hotel

Su
SUNDAY,
JULY 17

- *** *Out of the Blue opens.* Through Aug. 23. Strohl Art Center/Main Gallery
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:30 **Songs, Prayers, Communion & Meditation.** Hurlbut Church
- 8:45 **United Church of Christ Worship Service.** UCC Randell Chapel
- 9:00 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 9:15 **Catholic Mass.** Hall of Christ
- 9:30 **Services in Denominational Houses**
- 9:30 **Unitarian Universalist Service.** Hall of Philosophy
- 9:30 **Unity Service.** Hall of Missions
- 9:30 **Religious Society of Friends (Quakers) Service.** Octagon Building
- 9:30 **Christian Science Service.** Christian Science Chapel

- 10:15 **Sunday School.** Through Grade 6. Child care for infants. Children’s School
- 10:45 **SERVICE OF WORSHIP AND SERMON.** **The Rev. C. Welton Gaddy**, director, Interfaith Alliance; pastor, Northminster Baptist Church, Monroe, La. Amphitheater
- 12:00 (12-4:30) **Art in the Park.** (Sponsored by VACI Partners.) Miller Park
- 12:00 (12–2) **Flea Boutique.** (Sponsored by Chautauqua Women’s Club.) Behind Colonnade
- 12:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 12:00 (12–3) **Special Studies Meet and Greet.** Hultquist Porch
- 12:15 **Catholic Mass.** Hall of Philosophy
- 12:15 (12:15–3) **CLSC Great American Picnic.** (Programmed by the CLSC Alumni Association.) Alumni Hall front lawn
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:15 **THEATER.** **Anton Chekhov’s Three Sisters.** **Brian Mertes**, director. (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby

- ticket offices and 45 minutes before curtain at the Bratton kiosk.) Bratton Theater
- 2:30 **CHAUTAUQUA SCHOOL OF DANCE STUDENT GALA.** **Jean-Pierre Bonnefoux**, director. Amphitheater
- 2:30 **Piano Performance Class.** (School of Music) Fee. Sherwood-Marsh Studios
- 3:00 (3–3:30) **Blessing of the Animals.** Miller Park
- 3:30 **Poetry and Prose Reading.** (Programmed by the Chautauqua Writers’ Center.) **Jacqueline Osherow**, poetry; **Janice Eidus**, prose. Alumni Hall Porch
- 3:30 (3:30-5:30) **Jewish Film Festival.** (Programmed by the Everett Jewish Life Center.) “Left Luggage.” Everett Jewish Life Center
- 4:00 **Student Recital.** School of Music. (Benefits the Chautauqua Women’s Club Scholarship Fund.) McKnight Hall

- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 5:00 **VESPER SERVICE.** (Chaplain’s Journey of Faith) “The Art of Faith and the Faith of Art: Give Me a Vision.” **The Rev. C. Welton Gaddy**. Hall of Philosophy
- 5:00 **Massey Memorial Organ Children’s Encounter.** Jared Jacobsen, organist. Amphitheater stage
- 5:00 **Open Mic.** (Programmed by Chautauqua Literary Arts Friends.) Literary Arts Center at Alumni Hall Ballroom
- 7:00 **Orientation Session for first-time Chautauquans.** Hultquist Center
- 7:00 **Duplicate Bridge.** Herb Leopold, director. Fee. Sports Club

- 7:00 **Palestine Park Program.** “A Journey Through Biblical Times.” Palestine Park
- 8:00 **THEATER.** **Anton Chekhov’s Three Sisters.** **Brian Mertes**, director. (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices and 45 minutes before curtain at the Bratton kiosk.) Bratton Theater
- 8:00 **SACRED SONG SERVICE.** “Let Everything that hath Breath Praise the Lord!” - Celebrating the Arts in Worship. Amphitheater
- 8:00 **Hebrew Congregation Shirley Lazarus Speaker Series.** “George Segal in Art and History: Yogi Berra, Chickens and Daumier.” **Sandy Gordon.** Hurlbut Church sanctuary
- 9:30 **Service of Compline.** Chapel of the Good Shepherd

Swimming

You’re invited to swim during hours when lifeguards are on duty at any of Chautauqua’s four public beaches. They are: Heinz Beach (at the foot of South Avenue), Children’s Beach, Pier Beach (both at the Pier Building, Miller Park) and University Beach (North Lake Drive near Prospect). Daily hours of operation are posted at each beach. Swimmers and sunbathers are requested to wear street clothes or a robe en route to and from beaches. Staff qualifications, water quality and safety equipment comply with all Chautauqua County Health Department regulations. An indoor swimming pool is open to the public daily for a fee at the Turner Community Center. For more information and hours, call 716-357-6430.

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Saturday	7/16	-	6:30
Sunday	7/17	-	4:45

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Saturday	7/16	-	8:30
Sunday	7/17	-	6:45 9:30

JANE EYRE

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MIDNIGHT MOVIE MADNESS ON FRIDAY NIGHTS

**** 3D Transformers 3: Dark of the Moon (PG-13) ** REAL D 3D**

Daily (12:40, 3:50) 7:00, 10:15 (NO 10:15 THURS)

****3D Harry Potter: Deathly Hallows II** (PG-13) REAL-D 3D/NO PASS**

Daily (12:35, 3:35) 6:35, 9:35 (12:15 am Fri)

Winnie The Pooh (G)

Daily (1:00, 3:00, 5:00) 7:00, 9:00

**** Horrible Bosses (R) NO PASS ****

Daily (12:00, 2:00; 4:00) 6:00, 8:00, 10:00 (12:00 am Fri)

**** ZOOKEEPER (PG) NO PASS ****

Daily (12:50, 3:00, 5:05) 7:10, 9:20

Cars 2 (G)

Daily (1:00, 4:00) 6:45, 9:30

****Transformers 3: Dark of the Moon (PG-13) ** Standard**

Daily (12:15, 3:30) 6:45, 10:00

****Harry Potter: Deathly Hallows II** (PG-13) ** Standard Daily (12:15, 3:15) 6:15, 9:15**

BABAR: The Adventures of Bado (G)

Sat / Sun 11 am

CINEMAS I & II Chautauqua Mall

318 Fairmount Ave.

Movie Information 763-1888

Mr. Popper's Penguins (PG)

Daily (3:30)

Larry Crowne (PG-13)

Daily 6:40; Fri-Sun 6:40, 9:00

**** Bad Teacher (R) NO PASS ****

Daily (3:30) 6:40; Fri-Sun (3:30) 6:40, 9:00

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Building on the Foundation

Shout joyfully to the Lord, all the earth. Serve the Lord with gladness; Come before Him with joyful singing. Know that the Lord Himself is God; It is He who has made us, and not we ourselves; We are His people and the sheep of His pasture.

Enter His gates with thanksgiving, and His courts with praise. Give thanks to Him; bless His name. For the Lord is good; His lovingkindness is everlasting, And His faithfulness to all generations.

Psalm 100

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Monday - Saturday 9 till 5, Sunday 12 till 5